RAND, McNALLY & CO'S

A WEEK AT THE FAIR

ILLUSTRATING EXHIBITS AND WONDERS

of the

WORLD'S COLUMBIAN EXPOSITION

WITH MAPS AND DIAGRAMS

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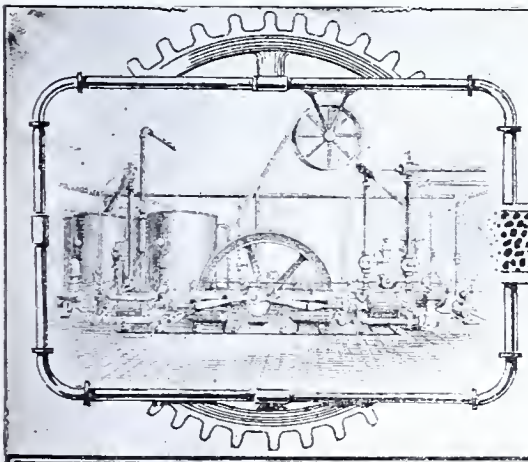

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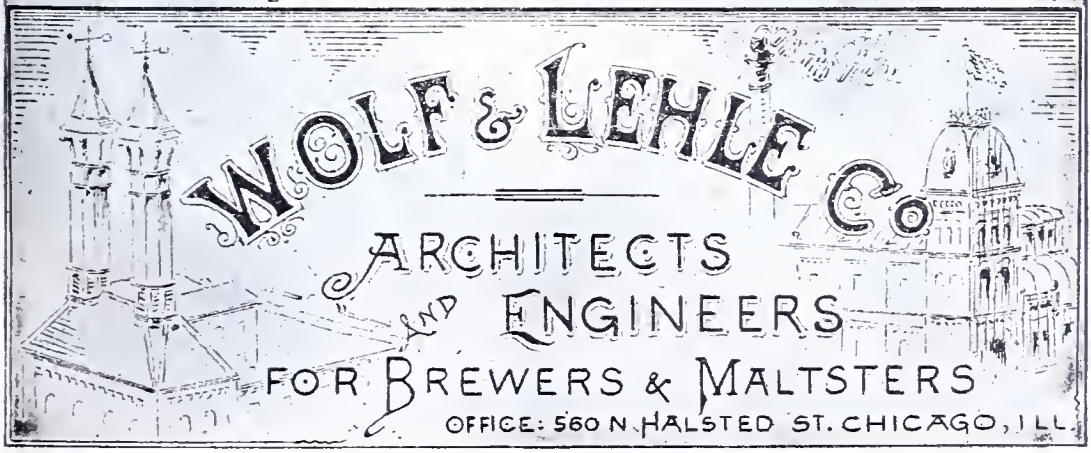

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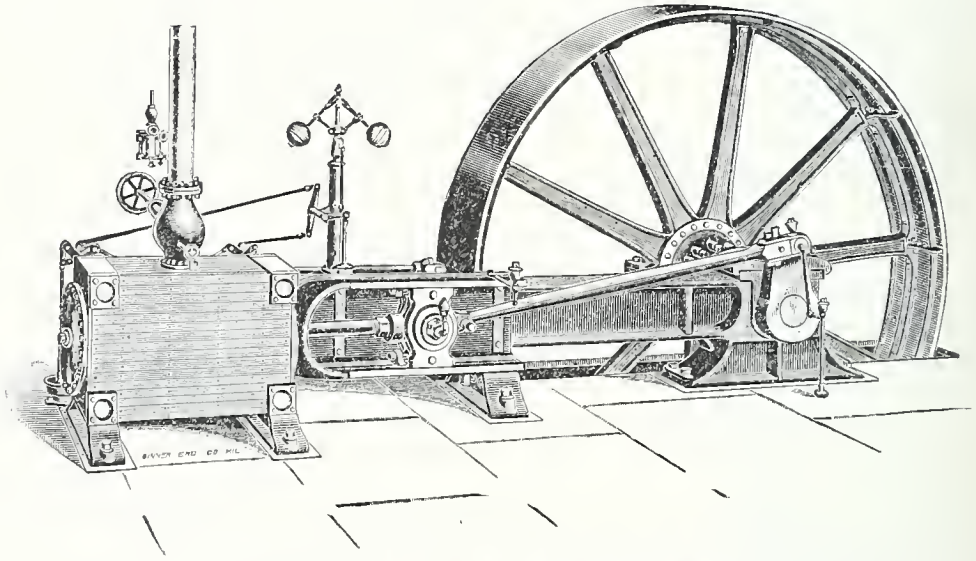

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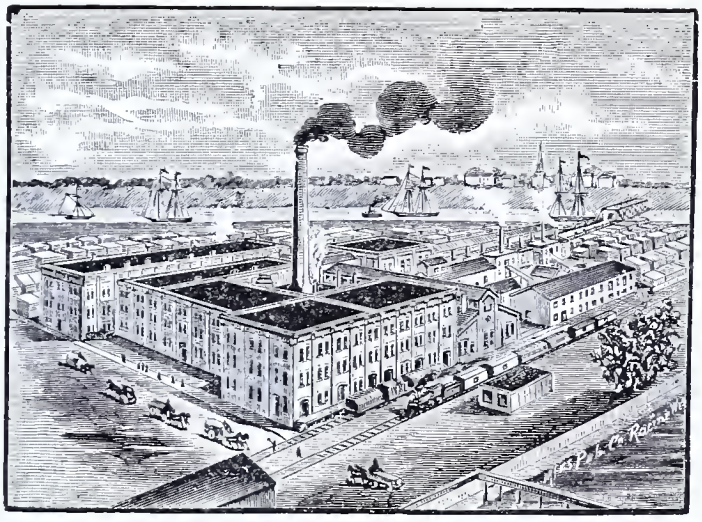

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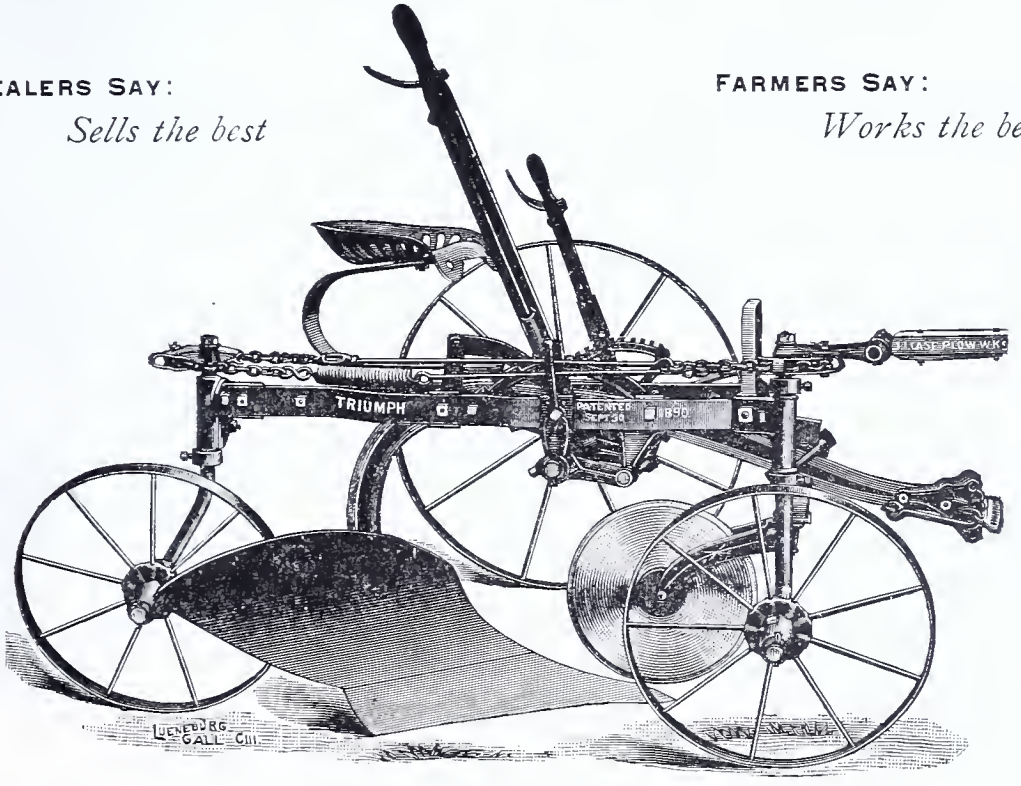

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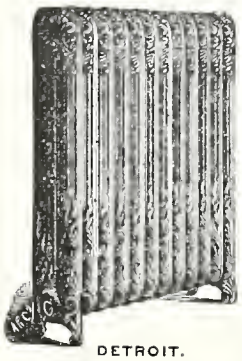

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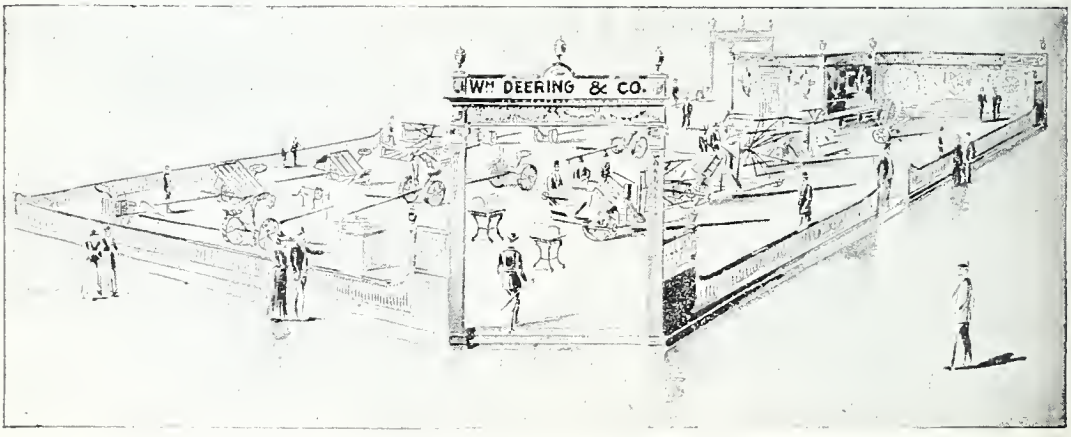

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RAND, McNALLY & CO.'S

A WEEK AT THE FAIR

ILLUSTRATING THE

EXHIBITS AND WONDERS

OF THE

World's Columbian Exposition

WITH

SPECIAL DESCRIPTIVE ARTICLES

BY

Mrs. Potter Palmer, The Countess of Aberdeen, Mrs. Schuyler Van Rensselaer, Mr. D. H. Burnham (Director of Works), Hon. W. E. Curtis, Messrs. Adler & Sullivan, S. S. Beman, W. W. Boyington, Henry Ives Cobb, W. J. Edbrooke, Frank W. Grogan, Miss Sophia G. Hayden, Jarvis Hunt, W. L. B. Jenney, Henry Van Brunt, Francis Whitehouse, and other Architects of State and Foreign Buildings

ALSO

MAPS, PLANS, AND ILLUSTRATIONS

CHICAGO

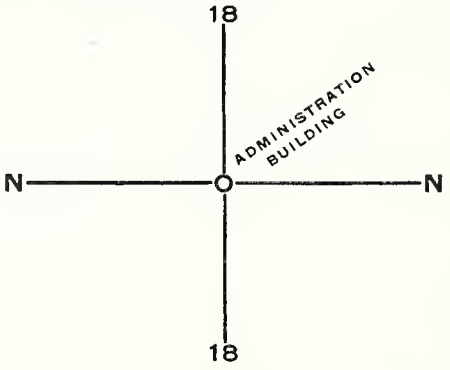
Rand, McNally & Company, Publishers

1893

EXPLANATION OF REFERENCE MARKS.

In the following pages all the buildings and noticeable features of the grounds are indexed in the following manner: **The letters and figures following the names of buildings in heavy black type** (**like this**) are placed there to ascertain their exact location on the map which appears in this guide.

Take for example **Administration Building** (**N 18**):



On each side of the map are the letters of the alphabet reading downward; and along the margin, top and bottom, are figures reading and increasing from 1, on the left, to 27, on the right; N 18, therefore, implies that the Administration Building will be found at that point on the map where lines, if drawn from **N** to **N** east and west and from **18** to **18** north and south, would cross each other at right angles.

With this extremely simple arrangement at his command, the visitor will experience but little difficulty in speedily and surely locating any sought-for building or spot within the Exposition grounds. For those seeking a similar useful arrangement in regard to the city, streets, and parks of Chicago itself, reference may be made to "The City Railway Directory and Street Number Guide" issued by the publishers of this book.

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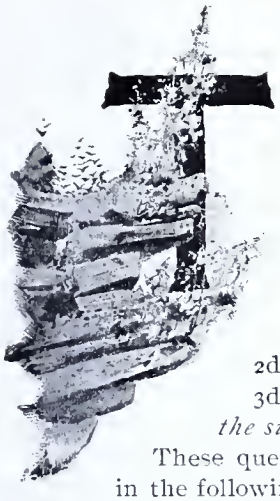
Preface.



THE aim of this guide is to afford to its readers the fullest, clearest, most concise, *and, above all, the most reliable* information upon every subject embraced within its scope. Its space is too limited to admit of verbose descriptions or discursive ramblings (even were such desirable), and mere dull, dry cataloguing of details has been equally avoided.

With those who will require its aid, the most important questions are:

1st. *How can I best reach the Exposition?*

2d. *What are the objects of interest there?*

3d. *How can I most easily and understandingly see and enjoy the sights?*

These questions are, we hope, fully and satisfactorily answered by this guide, in the following manner:

Assuming that the visitor has but a week at his disposal, and in that time desires to do the greatest amount of sight-seeing possible, with the least trouble and expense, the "Week at the Fair" has been compiled with the view of enabling him, without further information—

To reach the Fair grounds from any part of the city.

To find his way about the grounds and locate any building, or other object of interest, without trouble.

To understand fully each and every exhibit and its location.

To post himself thoroughly as to the architecture, size, cost, and decorations of all buildings; the name and description of each statue, fountain, obelisk, etc., with the names of the architects, artists, and sculptors who designed them.

To enable him at the close of each day to select the nearest and best route to his home in the city.

More than a year's experience in and careful study of the grounds, buildings, and exhibits by a competent corps of compilers (residents of the city of Chicago) insure the accuracy and guarantee the completeness of the information herein contained.

The cuts with which this work is profusely illustrated were in nearly every case obtained from photographs or drawings made upon the spot, and are accurate and artistic. Authentic ground-plans of the floors of buildings, showing the locations and classifications of exhibits, are inserted, and will be found of great value and service in tracing particular displays. Added to all this is a thoroughly accurate indexed map.

It may be well to mention that in everything relating to the city of Chicago itself "The Handy Guide to Chicago" and "Bird's-eye Views and Guide to Chicago," issued by the publishers of this work, give the most complete and accurate information.

In almost every instance the architects of the chief buildings and the artists and sculptors themselves have described their work, and in such clear, forcible style that even the technical terms of their different arts are made plain to all. In this way alone was it possible to secure thoroughly accurate descriptions of their masterpieces. Realizing that whatever success this guide may attain will be largely due to this expert aid, the thanks of the publishers are hereby tendered to the eminent contributors whose names appear either upon the title page or included in the following list:

Mesdames Julia M. Bracken and J. Loughborough Douglass. Messrs. Lorado Taft, Karl Bitter, M. A. Waagen, Edward Kemeys, C. B. Atwood, A. P. Proctor, J. A. Blankenship, Seymour Davis, J. W. McLaughlin, J. S. Silsbee, Henry Voss, G. B. Howe, C. A. Gifford, A. P. Brown, Gunn & Curtis, F. J. Rucavade, C. Ravn, W. C. Whitney, Baldwin & Pennington, C. S. Frost, F. W. Putnam, Maury & Dodd, Cutter & Poetz, W. M. Walter, Josselyn & Taylor, Stone, Carpenter & Willson, T. F. Lonsdale, H. T. E. Wendell, J. R. Gordon, Dallas & Hedges, Skillings & Corner, William Waters, R. A. Denell, and R. E. A. Dorr.

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RATES. Two Dollars ($2.00) per day for each person, two to the room

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S. W. Corner Midway Plaisance (60th Street) and Madison Ave.

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Itinerary of visit to the Transportation, Mines and Mining, Administration, Electricity, Anthropological, Machinery, Live Stock, Forestry, and Dairy buildings; the Convent of Santa Maria de la Rábida; the Golden Doorway; Royal Coaches; the Old-time Locomotive; the Fair Grounds; the Main Basin; Oil Industries; Great White Horse Inn; French Colonies; Model Workingman's Home; Cliff Dwellers; "Old Times" Distillery; Sewage Cleansing Works; Power House; Ruins of Yucatan; Ethnographical Exhibit; Whaling Bark "Progress"; Historical Exhibit; Intramural Elevated Railroad, etc.

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Itinerary of visit to the foreign buildings; architecture of many nations; flags of many lands; a trip on Lake Michigan; the Clam Bake, etc.

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Itinerary of visit to State buildings; Esquimau Village; products of every quarter of the United States; as seen from the lagoon; Liberty Bell, etc.

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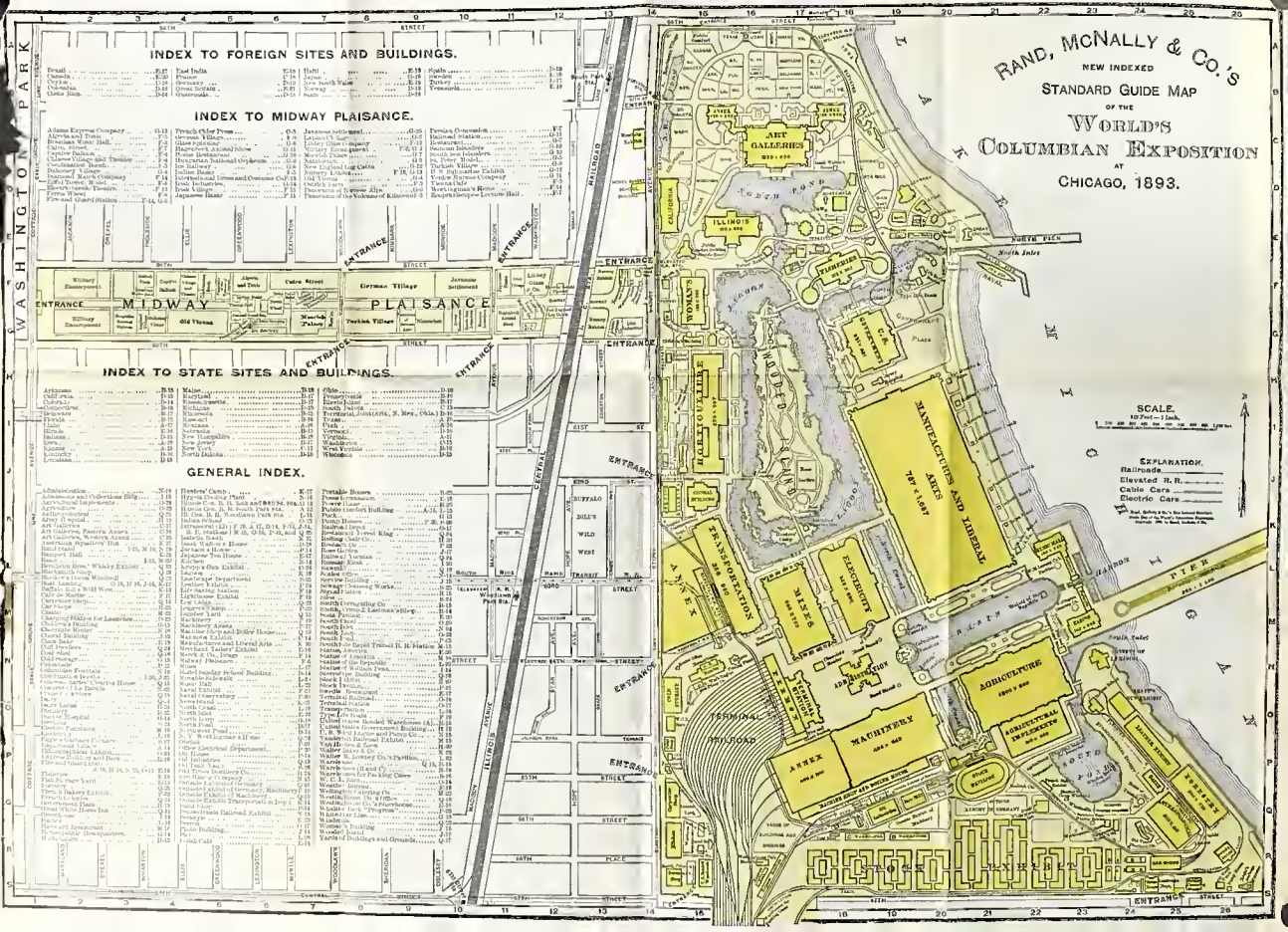
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NEW INDEXED
STANDARD GUIDE MAP
OF THE
WORLD'S
COLUMBIAN EXPOSITION
AT
CHICAGO, 1893.
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INDEX TO MIDWAY PLAISANCE.
INDEX TO STATE SITES AND BUILDINGS.
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HORTICULTURE
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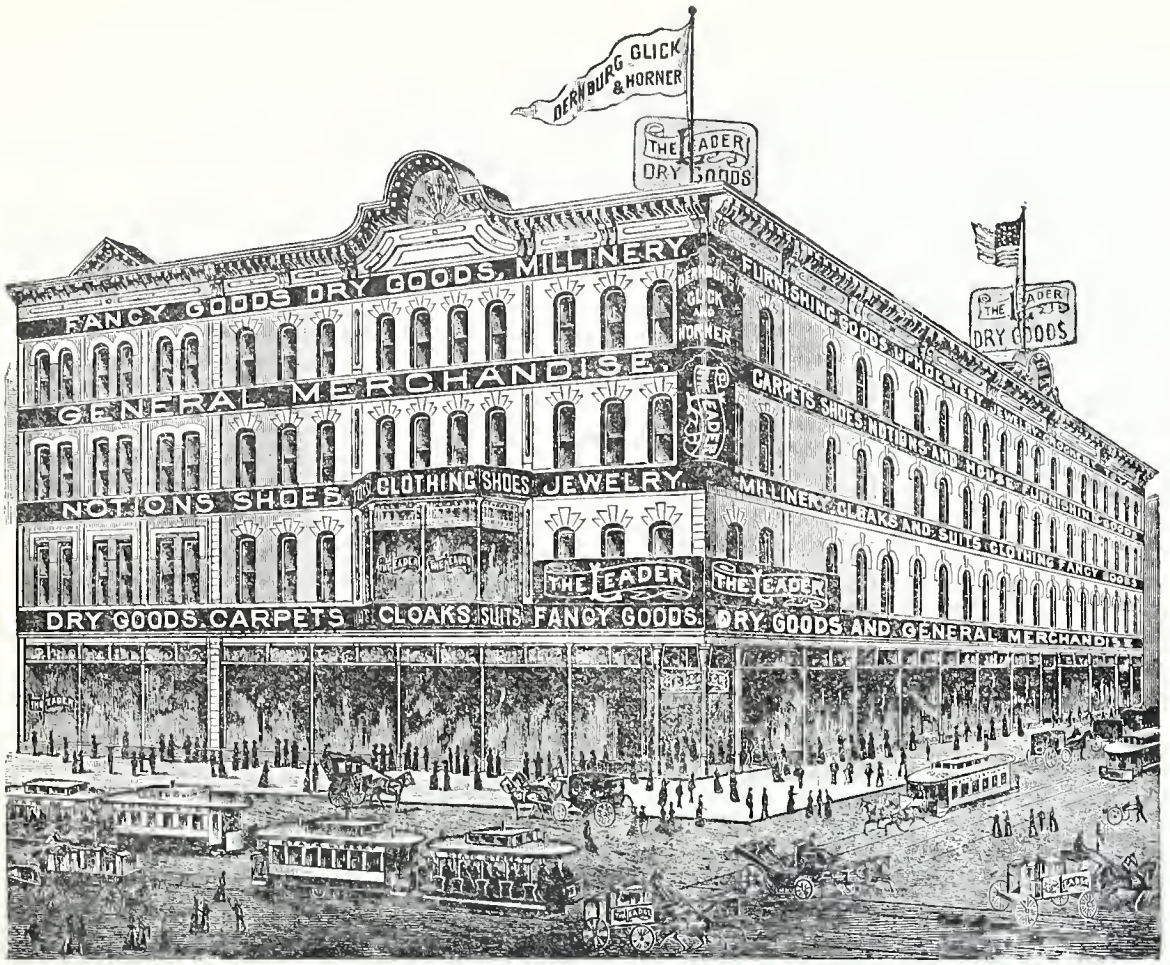
SCALE.
EXPLANATION.
Railroads
Elevated R. R.
Cable Cars
Electric Cars

CALENDAR OF THE EXPOSITION.

Being a list of the principal events taking place on the several days mentioned. These dates are subject to change by the Exposition authorities if necessity arises.

May 1.—Opening Ceremonies; Rose Show, Horticultural Building; the Thomas Orchestra, Music Hall; Dedication Montana and Woman's buildings.
May 2.—Banquet to the Duke of Veragua at Hotel Metropole, by President Palmer; Inaugural Concert, Music Hall.
May 3.—Orchestral Concert, Music Hall.
May 4.—Utah Dedication.
May 5.—Orchestral Concert, Music Hall.
May 6.—Public Reception for the Duke of Veragua and brother, Marquis de Barboles, in Administration Building; Orchestral Concert, Music Hall; first exhibition of Electric Fountain.
May 8.—Unveiling Montana's Silver Statue.
May 9.—Catholic Knights of America; Orchid Show, Horticultural Building; Orchestral Concert, Music Hall.
May 10.—Vermont Day; Travelers' Protective Association.
May 12.—Orchestral Concert, Music Hall.
May 15.—Boston Symphony Orchestra, Music Hall; Woman's Progress Congress, Art Institute; commencement of Congresses of Education, Industry, Literature, and Art; Moral and Social Reform; Philanthropy and Charity; Civil Law and Government and Religion.
May 16.—Boston Symphony Orchestra, Music Hall; Woman's Progress Congress, continuing two weeks; National Editorial Association Convention.
May 17.—Washington Day; Norway Day.
May 18.—Dedication Illinois and Washington State Buildings.
May 19.—New York Symphony Orchestra Concert, Music Hall.
May 20.—Closing day for Entries for Dog Show; New York Symphony Orchestra Concert, Music Hall.
May 22.—Kneisel Quartette Concert, Festival Hall; beginning of Congresses of the Public Press, Public Health, Religious Press, Trade Journals; Address by Clara Morris, on "Women on the Stage"; Orchestral Concerts to June 30th; concerts in Music Hall by Sousa's band.
May 23.—Wisconsin, forty-fifth anniversary of admission into statehood; Kneisel Quartette Concert, Festival Hall; Orchestral Concert, Music Hall.
May 24.—Maine Day; Kneisel Quartette, Festival Hall; Apollo Club Concert.
May 25.—Kneisel Quartette, Festival Hall; Chicago Apollo Club, Festival Hall.
May 26.—Exposition Children's Chorus, 1,400 voices, Festival Hall; Orchestral Concert, Music Hall.
May 27.—Wagner Concert, Festival Hall; Orchestral Concert, Music Hall.
May 29.—Congress Medicine and Surgery, Music Hall.
May 30—Orchestral Concert, Music Hall.
June 1.—Dedication of Kentucky State Building; opening of Steele Mackaye's Spectatorium; preliminary hearing of Sons of Temperance to be held.
June 5.—Commencing to-day and for seven days, a Russian Choir will give concerts in Festival Hall, under the direction of Madame Eugenie Lineff; Denmark, new constitution granted by King Frederick VII., 1849; commencement Temperance Congress, continuing one month; Sportsmen's Contest; Nebraska Fête Day.
June 7.—Eastern Choral Societies' Festival, Festival Hall.
June 8.—Nebraska Day; Eastern Choral Societies' Festival; Primary Congress of Charity and Philanthropy.
June 9.—Orchestral Concert, Music Hall.
June 10.—Travelers' Protective Association.
June 12.—Commencement Moral and Social Reform Congress; Congress Charity and Philanthropy; Max Bendix String Quartette, Recital Hall.
June 13.—Max Bendix String Quartette, Recital Hall.
June 14.—Handel's "Messiah," Music Hall; France Day.
June 15.—Germany, accession of emperor to throne.
June 16.—Bach's "Passion," Music Hall.
June 17.—Massachusetts Day.
June 19.—Indianapolis Choral Festival Association, Festival Hall; Congress Bankers and Financiers; Boards of Trade; Railway Commerce; Building Association and Insurance Congresses.
June 20.—North Dakota Day; St. Paul and Minneapolis Choral Association, Music Hall.
June 21.—New Hampshire, on this day of the year 1788, voted to ratify the Constitution; Western Choral Societies, Festival Hall; Women's Amateur Musical Clubs, Music Hall, lasting until the 24th.
June 22.—Western Choral Societies, Festival Hall.
June 23.—Sweden (Swedish Midsommarafton); Western Choral Societies, Festival Hall.
June 24.—Cincinnati Festival Association, Music Hall; midsummer afternoon.
June 27.—Arion Society Concert, Music Hall.
June 28.—Handel's "Messiah," Music Hall.
June 29.—Millers' Day.
June 30.—Bach's "Passion," Music Hall.
July 1.—National Congress of Socialists.
July 3.—First day of Musical Congress.
July 4.—Calladium Show, Horticultural Building.

July 7.—New York Liederkranz Concert, Music Hall.
July 8.—New York Liederkranz Concert, Music Hall; International Congress of Brewers.
July 10.—New York Liederkranz Concert, Music Hall; commencement Literary Congress.
July 11.—Concert by Cleveland Vocal Society, Music Hall.
July 12.—Western Choral Association, Festival Hall.
July 12.—Confectioners' Day; Western Choral Association, Festival Hall.
July 14.—France Fête Day; Western Choral Association, Festival Hall.
July 15.—Concert by Junger Maennerchor (Philadelphia), Music Hall.
July 17.—Congress of Stenographers; first day of Educational Congress; Youths' Congress, lasting three half-days.
July 20.—Colombian Anniversary of Independence of Colombia; College Fraternities meet; Swedish Societies' Concerts, Festival Hall.
July 21.—Swedish Concert, Festival Hall.
July 22.—Swedish Concert, Festival Hall.
July 24.—Utah Day, the first Mormons marched into the valley; gathering of Commercial Travelers' Association.
July 26.—Liberia, forty-seventh anniversary of the establishment of the free republic; Commercial Travelers' Grand Concert, Festival Hall.
July 27.—Turner Bund; Scandinavian Concert, Festival Hall.
July 28.—Scandinavian Concert, Festival Hall.
July 31 to August 6.—The Scottish Days; first day of Congresses of Engineers, Art and Architecture; Congress of Photographers, lasting until October 5th.
August 1.—Fête Day, New South Wales; Constitution Day; the band of the Guarde Republique of Paris will give concerts every other day throughout this month in Festival Hall.
August 2.—National Union.
August 7.—Commencement of Congresses of Government, Law Reform, Political Science; Inventors, for one week.
August 9.—Knights of Pythias; Virginia State Day; Angling Tournament, lasting twelve days.
August 12.—Independent Order of Foresters.
August 14.—Commencement General Congress; also Africa and her people; Dental, Pharmaceutical, Medical Jurisprudence, Horticulture Congresses.
August 16.—Haiti.
August 18.—North Carolina, in honor of Virginia Dare's memory, the first white child born on American soil; Austria Fête Day, anniversary birth of Emperor Francis Joseph.
August 21.—Cattle and Horse Show to September 21st; commencement Congress of Science and Philosophy.
August 25.—Colored People Fête Day, continuing until September 25th; a Parliament of Religion.
August 28.—Commencement of Hebrew Religious Congress; also Labor and Economic Science Congresses.
August 31.—Netherlands Fête Day; thirteenth anniversary of coronation of queen.
September 1.—Nicaragua.
September 2.—Catholic Educational Day.
September 4.—New York Fête Day; commencement of Religious and Mission Congress to be held in the different churches in Chicago.
September 5.—Continuing until the following Friday, the Jewish Women's Congress; Catholic Congress, continuing until the 9th.
September 7.—Brazil Fête Day; Anniversary of Independence.
September 9.—California Day; admission of State to Union Anniversary.
September 11.—Beginning of concerts under the direction of Doctor Mackinzie, extending over a period of two weeks; beginning of Religious Congress.
September 12.—Maryland Fête Day.
September 13.—Michigan Fête Days, extending to the 15th.
September 14.—Meeting of Amateur Athletic Club, continuing for three days; Handicap Athletic Field Games.
September 15.—Kansas Fête Day; Convention of Theosophists; Mexico Fête Day; Amateur Athletic Club; team contests; Costa Rica Fête Day.
September 16.—New Mexico Fête Day; Convention of Theosophists; Amateur Athletic Club; Track and Field Meeting.
September 18.—Nevada.
September 19.—Colorado Fête Day; Dog Show.
September 20.—Montana Fête Day; Patriotic Order Sons of America.
September 21.—Iowa Fête Day.
September 25.—Sheep and Swine Show to October 14th; continuing for three weeks from this date, concerts under the direction of Mr. Saint-Saens.
September 28.—Commencement of Sunday Rest Congress; commencement of Mission Congress, continuing until October 5th.
October 1.—Sunday; Missionary Day.
October 5.—Rhode Island Fête Day.
October 9.—Virginia Fête Day.
October 11.—Connecticut Fête Day.
October 12.—Discovery of America 1492; Italian Societies; four hundred and first anniversary Columbus' landing; Public Health Congress.
October 13.—Minnesota, date the Constitution was adopted; Congress Public Health.
October 16.—Poultry, Pigeons, and Pet Stock Show to October 28th; Fat Stock to October 28th; commencement Agricultural Congress.
October 25.—Homing Pigeon Contest, extending through October.



THE LEADING DRY GOODS HOUSE

Northeast Corner State and Adams Streets

A WEEK AT THE FAIR.

CHAPTER I.

THE ARRIVAL IN THE WORLD'S FAIR CITY.

CHICAGO, as Julian Ralph rightly remarked in a recent magazine article, "will be the main exhibit of the World's Columbian Exposition." And, reiterating this, a noted English journalist exclaims: "She is one of the wonders of the world." In transportation facilities alone the World's Fair City would make a singularly substantial showing. Puny indeed appear the cities of the entire civilized world when compared with one wherein thirty-five railroads, with an aggregate of 76,865 miles of track, center and discharge passengers; wherein any of the 88,000,000 of inhabitants of an entire continent of 8,000,000 square miles can, without a single change of cars, be safely landed in the heart of the city, or at the very gates of the Columbian Exposition itself, over a system of railroads without equal and beyond comparison.

For the excursionist of a single day (whose inspection of the wonders of the World's Fair will be necessarily as superficial as his time is short) the Central Railroad Depot of the World's Columbian Exposition will necessarily be the main objective point. No matter by what line he travels, a marvelous system of tracks will convey him to the point he aims to reach. For the majority of visitors, whose stay in the Garden City will be of a week's duration at least, the terminal railway depots of the city will be the spots where Chicago first greets them. Seven in number, these depots, with their respective ticket-offices, are located as follows, and as indicated on the key-map on the following page:

6. **Atchison, Topeka & Santa Fe.**—Depot, Polk Street and Third Avenue. Central ticket-office, 212 Clark Street.

7. **Baltimore & Ohio.**—Grand Central Depot, Fifth Avenue and Harrison Street; city ticket-office, 193 Clark Street.

6. **Chicago & Erie.**—Depot, Polk Street and Third Avenue. General offices, Phenix Building, corner Clark and Jackson streets and Pacific Avenue; city ticket-offices, 242 Clark Street.

3. **Chicago & Alton.**—Union Depot, Canal and Adams streets (West Side). General office, Monadnock Building, corner Jackson and Dearborn streets; city ticket-office, 195 Clark Street.

6. **Chicago & Eastern Illinois.**—Depot, Polk Street and Third Avenue. General offices, First National Bank Building, corner Dearborn and Monroe streets; city ticket-office, 204 Clark Street.

6. **Chicago & Grand Trunk.**—Depot, Polk Street and Third Avenue. General office, Monadnock Building, corner Jackson and Dearborn streets; central ticket-office, 103 Clark Street.

7. **Chicago & Northern Pacific.**—Grand Central Depot, Fifth Avenue and Harrison Street. General offices, Grand Central Depot, Harrison Street and Fifth Avenue.

2. **Chicago & North-Western.**—Depot, Wells and Kinzie streets (North Side). General offices, northwest corner Fifth Avenue and Lake Street; central ticket-office, 206–208 South Clark Street.

3. **Chicago, Burlington & Quincy.**—Union Depot, Canal and Adams streets (West Side). General offices, Adams and Franklin streets. City ticket-offices, 211 Clark Street, Quincy Building.

1. **Cleveland, Cincinnati, Chicago & St. Louis** ("The Big 4").—Illinois Central Depot. Central ticket-office, 234 Clark Street.

3. **Chicago, Milwaukee & St. Paul.**—Union Depot, Canal and Adams streets (West Side). General offices, Rand-McNally Building, 166 Adams Street; central ticket-office, 207–209 Clark Street.

4. **Chicago, Rock Island & Pacific.**—Depot, Van Buren and Sherman streets. General office, Van Buren Street Station; central ticket-office, southwest corner Clark and Washington streets.

1. **Chicago & West Michigan.**—Depot, Illinois Central Depot. General office, Monadnock Building, corner Jackson and Dear-

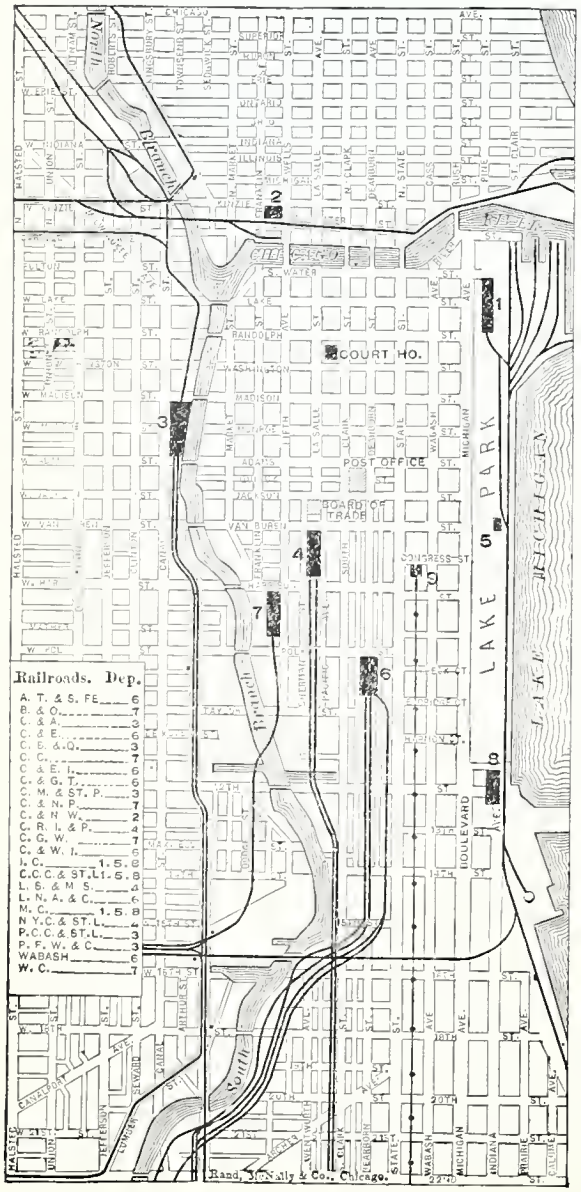
born streets; city ticket-office, 67 Clark Street, southeast corner Randolph Street.

Chicago Great Western (Chicago, St. Paul & Kansas City), "The Maple Leaf."—Grand Central Depot, Harrison Street and Fifth Avenue. General offices, Phenix Building, Jackson Street and Pacific Avenue; city ticket-office, 188 Clark Street.

1. **Illinois Central.**—Depots, foot of Lake and Randolph streets, and Twelfth Street and Park Row. General offices, 78 Michigan Avenue, near passenger depot; central ticket-office, 194 Clark Street.

4. **Lake Shore & Michigan Southern.**—Depot, Van Buren and Sherman streets. Chicago general office, Van Buren Street Station; central ticket-office, 66 Clark Street.

6. **Louisville, New Albany & Chicago** ("Monon Route").—Depot, Polk Street and Third Avenue. General office, Monon Block, 320 Dearborn Street; city office, 73 Clark Street.



1. **Michigan Central.**—Illinois Central depots, foot of Lake and Randolph streets, and Twelfth Street and Park Row. General offices, Monadnock Building, corner Jackson and Dearborn streets; city ticket-office, 67 Clark Street (southeast corner Randolph Street).

Milwaukee, Lake Shore & Western (Chicago & North-Western).—City ticket-office, 197 Clark Street.

New York, Lake Erie & Western.—Dearborn Station, corner Polk Street and Third Avenue. Chicago general offices, Phenix Building, corner Clark and Jackson streets; city ticket-office, 242 Clark Street.

7. **Northern Pacific.**—Grand Central Depot, Harrison Street and Fifth Avenue. City ticket-office, 210 Clark Street.

3. **Panhandle, Pennsylvania lines, and Pittsburg, Fort Wayne & Chicago.**—Union Depot, Canal and Adams streets. City ticket-office, Grand Pacific Hotel, corner Clark and Jackson streets.

6. **Wabash.**—Depot, Polk Street and Third Avenue. City ticket-office, 201 Clark Street.

7. **Wisconsin Central Line.**—Grand Central Depot, Harrison Street and Fifth Avenue. City ticket-office, 205 Clark Street.

Two hundred and sixty-two through express and mail trains arrive in or leave Chicago each day. In the same period 660 local, suburban, or accommodation trains arrive or depart; 274 merchandise trains, and 164 grain, stock, and lumber trains reaching Chicago or leaving it in every twenty-four hours; thus making a grand total of 1,360 as the average daily movement of all classes of trains, an aggregate reached by no other city in the universe.

Seven terminal depots accommodate the trains of thirty-five different companies, and about one hundred way-stations within the city limits provide for the convenience of local passengers.

The Union Depot, Canal and Adams streets, used by the Pittsburg, Fort Wayne & Chicago, the Chicago, Burlington & Quincy, Chicago, Milwaukee & St. Paul, and other railroads; the depot of the Michigan Southern and Rock Island roads, Van Buren Street; that of the Chicago & North-Western, Wells and Kinzie streets; Dearborn Station, Dearborn and Polk streets, and the Grand Central Depot, are among the most prominent buildings in the city.

The first named is one of the finest railroad depots in the world. Fronting on Canal Street, and extending from West Madison Street to West Adams Street, a distance of 1,200 feet, it occupies four entire blocks. Alighting under cover, passengers enter the lofty, commodious, and richly decorated ticket-office, from which they pass either to the platforms or to any of the waiting-rooms, retiring-rooms, or restaurants with which this model depot is provided.

An arrival at a railroad depot, veritable vortex of haste and whirl of traffic as it

always is, may, to the average visitor, seem an ordeal to be dreaded, and an experience indeed to be feared.

Well ordered, ample, and spacious as Chicago's palace depots are, the troubles of a traveler are reduced to the least possible degree. Officials, suave and courteous, stand ready to minister to his every want, while the inevitable policeman looms up on the slightest suspicion of serious trouble, ready and willing at all times to take the part of the tourist if imposition is likely to be practiced upon him.

Baggage and Baggage-Checking on Incoming Trains.—One of the principal cares of the visitor is the safe delivery of his impedimenta, be they gripsacks or great boxes, and in this respect an excellent system of baggage-checking is in vogue in Chicago.

If you do not expect to make a very long visit, try to get along without bringing a trunk, or other baggage that has to be checked. Put what you need to wear, besides the clothes you have on, into a bag or small valise, and carry it with you into the car in which you travel. It will save you a great deal of trouble and annoyance, as no one depot baggage-room in Chicago is large enough to hold all the trunks which will have to be handled each day; and unless the passenger is able to claim his baggage as soon as it arrives at Chicago, by the train upon which he travels, it will probably have to be looked for at a conveniently located warehouse, not far from the depot. If, therefore, you do not find your trunk at the station baggage-room when you apply for it, you will surely be informed by the baggage-man at what place it can be easily found, and by surrendering your "duplicate baggage-check," so called, and paying a small fee for its care, there will be no delay in its delivery to you, or to the authorized agents of Parmelee's Omnibus & Baggage Transfer Co. This transfer company is a responsible one, and its agents go out from Chicago, meet all in-coming trains, and will deliver your baggage to any place within reasonable distance in the city for 50 cents per trunk; and you can safely surrender your baggage-checks to such agents, receiving their "claim checks" in exchange. If you do not know, before you arrive in Chicago, where you are going to stay, hold on to your checks, and after you have located yourself call at the office of the Parmelee Company, at 132 Adams Street—near the post office—and there make arrangements for the prompt delivery of your baggage. Don't trust your checks with unauthorized individuals. When you desire to return home, go again to 132 Adams Street and arrange to have your baggage sent for. Pay no attention to "runners" or solicitors for second-rate hotels and boarding-houses who may be on the outside of the Chicago depots awaiting the arrival of trains. Say "No," and walk quickly along until you are out of their reach. Don't let them take hold of your hand-baggage, and do not be persuaded to do anything by their eloquence. They are harmless but persistent individuals, and if they perceive you know your business and pay no attention to them will soon let you alone, and in less than a minute you will be clear of even the sound of their voices.

If you want to know anything while walking the streets of Chicago ask questions of the nearest uniformed policeman. There is one or more on every corner, or in that vicinity. He is paid to be a fountain of knowledge, and you can rely upon his knowledge of locations, street-car lines, etc.

Street-car fares in Chicago are five (5) cents per passenger.

Omnibus fares to hotels are fifty (50) cents per passenger.

Hack or cab fares are as follows:

Two-Horse Hacks.—One passenger, not exceeding one mile, $1.00; one passenger, not exceeding two miles, $1.50; each additional passenger, 50 cents.

Hansom or Cab.—One or two passengers, one mile, 50 cents; each additional passenger, one mile, 25 cents; one or two passengers, per hour, 75 cents.

Where to Stay in Chicago.—The visitor to the World's Columbian Exposition will have the choice of three ways of living during his stay:

1. Taking rooms, with or without board, at some one of the many hotels in or near the business part of the city, and going by rail or boat to the Fair each day.
2. Living at one of the hotels, clubs, or boarding-houses near the grounds.
3. Obtaining rooms through the Bureau of Public Comfort, and eating at restaurants in the Fair.

The first of these will probably be the most expensive. He who chooses it will have the advantage of accommodations at a regular hotel, but he will have the disadvantage of traveling seven miles every morning to the Fair and seven miles back at night, and probably in a crowd.

Of the many good hotels in Chicago, the best in point of location are the Auditorium, the Richelieu, the Victoria, and the Leland. They are close together on Michigan Avenue, looking out upon the lake, with a narrow park under the windows. Across this park is the Van Buren Street station of the Illinois Central Railroad, and here one may find frequent trains for the Fair grounds, twenty or thirty minutes away. Steamboats for the Fair start from a pier adjoining this station. Most of the best hotels in Chicago are within ten blocks of this point, and in these ten blocks are the railway stations, the principal business buildings, and the theaters; it is what they call "the intense business portion," or "the heart of Chicago." Churches are farther away, to the north, south, and west of this district, where the people live. Jackson Park, the site of the Fair, is at the extremity of the southern suburban district.

Many people will prefer to be close to the Exposition gates, for the "White City" is a city of magnificent distances, and, in spite of all the elevated railroads, steamboats, gondolas, rolling-chairs, and other aids to locomotion within the grounds, a visitor will be tired out when night comes. When one has walked around the outside of the Manufactures and Liberal Arts Building alone, he has covered a mile.

THE HOTELS OF CHICAGO.

Palatial in appearance, luxurious in surroundings, the 1,400 hotels of the Garden City are well able to care for all of the myriad visitors flocking to the Columbian Exposition.

Located in every conceivable quarter of the city itself or in close proximity to the World's Fair grounds, a complete or even partial enumeration of them would require more space than the limits of a guide to the Exposition could in justice afford.

It may be sufficient for the purpose of the present work to briefly state the hotel capacity of Chicago, to enumerate a few of the principal hostelries and their location and rates, and refer the traveler in quest of further information to the pages of the city directory or the efficient assistance of the Bureau of Public Comfort, conducted, for the benefit of all visitors to the city or Exposition, by the World's Columbian Exposition itself.

In regard to this institution it is advisable to say at once, in order to avoid possible, nay, even probable, disappointments and inferior accommodations, that as the hotel accommodations of Chicago, while ample in the extreme (having frequently accommodated 200,000 visitors at conventions or similar occasions), are to be taxed to their utmost capacity during the continuance of the Exposition, travelers, visitors, and tourists will do well to secure suitable rooms and board before starting for the World's Fair City.

At the Centennial and Paris Expositions hundreds walked the streets or slept in the parks, but they were the careless and improvident ones, who came without having previously attempted to secure accommodations.

While there is little chance for any such fate in Chicago, the Exposition authorities have been most careful of the welfare and comfort of visitors. They have created an official Bureau of Public Comfort for the purpose of contributing, as far as possible, to the wants and comfort of expected visitors. The most ample provisions have been made for food and refreshments *within* the Exposition grounds, fully detailed in the pages descriptive of the Fair itself; but primarily the duty of this bureau was to organize a hotel and rooming department, so as to secure suitable and desirable lodging accommodations at fair and suitable rates for all who should apply.

As the bureau has already accommodations for 30,000 visitors on its registers, tourists who do not desire *hotel* accommodations can do no better than to address their inquiries to Mr. W. Marsh Kasson, Chief of the Bureau of Public Comfort, Room 509 Rand-McNally Building, Chicago.

It is only to those who arrive in a strange city without having secured proper accommodations in advance that any difficulty is likely to occur.

As regards all hotels the only safe plan is to secure accommodations in advance, and before leaving for Chicago. The characteristics of and many interesting data concerning Chicago's noted hostelries will be found more fully dwelt upon in the "Handy Guide to Chicago," issued by the publishers of this guide.

Hotels Adjacent to World's Fair. — The following list of the hotels outside the business district, and in proximity to the World's Fair grounds, will be useful to the visitor. They will accommodate 50,000 visitors or more without overcrowding:

NAME.	LOCATION.	PLAN.	ROOMS.	RATES PER DAY.
The Alabama	Bowen and Berkley aves.	Am. / Eu.	100	$ 2.50 / 1.00
Aldine	66th and Illinois Cent. R. R.	Am.	300	2.50
The Audubon	6032 to 6038 Oglesby ave.	Eu.	125	2.00
Baltimore	65th			
The Bankers	62d and Madison ave	Eu.	200	1.00
Barron's Suburban Hotel	61st and Madison ave	Am.	100	6 00
The Bay State	Stony Island ave., bet. 63d and 64th	Am. / Eu.	300	4.00 / 2.00
The Boston	55th and Jackson ave	Eu.	200	
Capel & Romana Hotel	235 66th pl	Eu.	76	2.00
Chicago Beach Hotel	51st and the Lake	Am. / Eu.	800	4.00 / to 15.00
The Colorado	63d			
Columbian Central	259 to 271 62d	Eu.	280	1.00
Columbian Hotel	73d and Kinney ave.			
Columbia European Hotel	196 55th		100	1.50
Commercial Hotel	243 63d (Englewood)	Am.		2.00
Cornell Avenue Hotel	51st and Cornell ave.	Eu.		1.50
Englewood World's Fair Hotel	61st and State	Am. / Eu.		
Exhibitors Union	71st and Stony Island ave.	Eu.	1,000	1.00
The Exposition Depot Hotel	71st and Avenue B.	Eu.	300	1.00
The Family Dormitory	75th and Yates ave.	Eu.	750	1.00
Fraternity Hotel	71st and Lake Shore	Eu	350	.00

NAME.	LOCATION.	PLAN.	Rooms.	RATES PER DAY.
Grand Crossing Hotel	76th and Woodlawn ave	Am.		$ 2 00
Great Western Hotel	73d and Stony Island ave			
The Great Eastern Hotel	60th and St. Lawrence ave	Eu.	1,100	1.00
The Great Northwest Hotel	68th and Madison ave	Eu.	400	1.50
Greenwood Avenue Hotel	Greenwood ave. and Grand Cros'g	Am.		1.00
Hampden Hotel	39th and Langley ave	Am. Eu.		2.00 1 00
The Harvard	5714 Washington ave	Am. Eu.		2 00 1.00
Hotel Alfonso	222 to 228 63d	Eu.	120	1.00
Hotel Alvord	Oakwood boul. and Cottage Grove ave	Am.	100	2.00
Hotel Beatrice	57th and Madison ave	Eu.	150	2.50
Hotel Bonner	55th and Jefferson ave	Am.	175	3.00
Hotel Buckner	5479 Lake ave	Am. Eu.	100	2.50
Hotel Bunton	61st pl. and Madison ave	Eu.	200	2 50
Hotel Caldwell	315 63d (Englewood)	Am. Eu.		2 00 1.00
Hotel Damon	55th and Everett ave	Eu.	150	1 00
Hotel Damon	64th and Wentworth ave	Eu.		1.00
Hotel Drexel	3956 Drexel boul	Am.		2 00
Hotel Dunlap	63d and Madison ave		170	
Hotel Endeavor	75th and Lake Shore	Eu.	900	1.50
Hotel Epworth	59th and Oglesby ave	Eu.	500	1.25
Hotel Helene	108 to 114 53d	Eu.		1.00
Hotel Holland	53d and Lake ave	Am. Eu		2.50 1.00
Hotel Ingram	60th and Washington ave	Eu.	400	2.00
Hotel Midway	654 East 60th	Eu	200	1.00
Hotel Monroe	55th and Monroe ave		700	
Hotel Montreal	6238 to 6246 Madison ave	Eu.	240	1.00
Hotel Norwalk	Opposite South Park Station	Am. Eu.		2.00 1.00
Hotel Renfost	51st and Cottage Grove ave		400	
Hotel Royal	518 63d (Englewood)	Am. Eu		2 00 1.00
Hotel Vendome	55th and Monroe ave	Am. Eu.		1.50 to 2.50 50c. to 1.00
Hotel Western Reserve	6345 to 6347 Wharton ave	Eu.	100	1.00
Hyde Park Hotel	51st and Lake ave	Am. Eu.	150	3 00 to 8.00
The Hotel Veteran	73d and Stony Island ave		700	
The Howard Apartments	61st and Washington ave	Eu.	230	.75
The Howard	68th and Yale ave	Eu.		1.00
Indiana	69th			
Jackson Park Hotel	165 56th	Am. Eu.		1 50 1 00
Julian Hotel	63d and Stewart ave	Am.		3.00
The Keene	55th and Ellis ave	Eu.	300	
The Knox World's Fair Hotel	79th and Duncan ave		400	
The Louisiana	71st and Seipp ave		300	
Merchants' and Business Men's Club	72d and Jeffer ave	Eu.	270	.75
Michigan Columbian Clubs	Jackson Park Terrace			
Montreal	6234 Madison ave			
Morgan House	62d			1.00 and up
New England	73d and Stony Island ave	Eu.	240	1.00
Normandy	67th			
Oakland Hotel	Oakwood ave. and Drexel boul	Am. Eu.		2.50 1 00
The Oak View	60th and Edgerton ave	Eu.		1.00
Park Gate Hotel	63d and Stony Island ave	Eu.	300	2.00
Park House	56th and Lake ave	Eu.		2 00
The Portland	60th and Washington ave	Eu.	200	1.00
The Pullman Hotel	55th and Madison ave	Am. Eu		2.00 1.00
Ramona	66th			
The Raymond and Whitcomb Grand	59th and Washington ave	Am.		*10 00
Savoy	55th			
Security Hotel	73d and Stony Island ave	Eu.	200	1.00
The Soldiers' World's Fair Hotel	73d pl. and Stony Island ave			
The South Shore Hotel	73d and Bond ave			
Vendome Club	62d and Washington ave	Eu.	400	2.50
The Vermont	51st and Cottage Grove ave		300	
The Waukesha Club	64th and Hope ave	Eu.	300	2.00
Windemere	56th and Jackson Park	Eu.	300	3.00
Windsor Park Hotel	West 76th			
Windsor Beach Hotel	74th and Lake Shore	Eu	200	1 00
Woodlawn Terrace Hotel	65th Terrace and Hope ave	Am. Eu	167	1.00 and 2.50 up
The Wisconsin	73d, west of Stony Island ave.	Eu.	200	1 00
The World's Inn	60th and Madison ave	Eu	800	1.00

* Per day for Raymond excursion only.

In the above list, where only one rate is quoted it is usually the lowest prevailing, and does not apply to the best accommodation such hotel affords.

Within walking distance of the grounds there are over one thousand cheaper hotels and boarding-houses.

Hotels Situated in the Business and Residence Portion of the City, not adjacent to the Fair Grounds. Abbreviations; Am. for American plan: Eu. for European plan.

NAME.	LOCATION.	PLAN.	Rates per Day.
Alhambra Hotel	State and Archer ave	Am.	$2.50 to $3.50
Atlantic Hotel	Van Buren and Sherman	Am.	2.00 to 4 00
Auditorium Hotel	Congress and Michigan ave	Am. & Eu.	5.00 to 20 00
Bradford Hotel	30 Wells	Am.	1.25 to 2 00
Briggs House	Randolph and Fifth ave	Am.	2.50 to 3.50
Brown's Hotel	Van Buren and State	Am.	1.50 to 2.50
Brunswick Hotel	Adams and Michigan ave	Am.	2.50 to 4.00
Burke's Hotel	140 to 142 Madison	Eu.	1.00 to 2.50
Clarendon Hotel	Clark and Ontario	Am.	2.50 to 4.00
Clifton House	Wabash ave. and Monroe	Am.	2 50 to 3.50
Columbia Hotel	31st and State	Am. & Eu.	2.00 to 4.00
Commercial Hotel	Lake and Dearborn	Am.	2.00 to 3.00
Continental Hotel	Wabash ave. and Madison	Am.	2.00 to 3.00
Crescent Hotel	Fifth ave. and Harrison	Am.	1.50 to 2.50
Dowling House	137 Canal.	Eu.	2.00
Gault House	Madison and Clinton	Am.	2.00 to 3.00
Germania House (German)	180 to 182 Randolph	Eu.	1.00 to 2.00
Goldston's Hotel (Jewish)	284 to 288 Wabash ave.	Am.	2.00 to 3.00
Gore's Hotel	266 to 274 Clark	Eu.	1.00 to 3.00
Granada Hotel (private and high-priced)	Rush and Ohio	Am. & Eu.	
Grand Central Hotel	Madison and Canal	Eu.	.75 to 1.50
Grand Pacific Hotel	Clark and Jackson	Am. & Eu.	3.00 to 15.00
Grand Palace Hotel	81 to 103 North Clark	Eu.	1.00 to 3 00
Grand Union Hotel	148 to 156 Dearborn	Eu.	1.00 to 2.50
Great Northern Hotel	Jackson and Dearborn	Eu.	2.00 to 8.00
Hamburg House (German)	184 to 186 Randolph	Am.	1.50 to 2 50
Hotel Bordeaux	339 Michigan ave	Eu.	2.50 to 5.00
Hotel Brevoort	143 to 145 Madison.	Eu.	1.00 to 3.00
Hotel Brewster	Dearborn and Van Buren	Eu.	.75 to 2.00
Hotel Concord	1836 to 1840 Wabash ave	Am.	2.00 to 4.00
Hotel Cortland	16 to 22 Adams	Am.	2 00 to 3 00
Hotel Delavan	Ontario and Clark	Eu.	1.00 to 2.50
Hotel Edwards	328 to 336 Washington boul	Am.	1.50 to 2.50
Hotel Grace	Clark and Jackson	Eu.	1.00 to 3.00
Hotel Gresham	2246 Wabash ave	Am. & Eu.	1.50 to 3.00
Hotel Henrici	70 to 72 Randolph	Eu.	.75 to 2 00
Hotel Imperial	12th and Michigan ave	Eu.	3.00 to 15.00
Hotel La Fayette	Desplaines and Madison	Am.	2.00 to 3.00
Hotel Lansing	133 to 135 Adams	Eu.	1.00 to 2.50
Hotel Le Grand	35 to 45 Wells	Am.	1.75 to 3.00
Hotel Metropole	23d and Michigan ave	Am. & Eu.	4.00 to 15.00
Hotel Midland	167 to 169 Madison	Eu.	1.00 to 3.00
Hotel Queen	Harrison and Wabash ave	Eu.	.75 to 2.00
Hotel Stamford	13th and Michigan ave	Eu.	2.50 to 5.00
Hotel Stockholm (Swedish)	54 to 56 Chicago ave	Eu.	.75 to 1.50
Hotel Svea (Swedish)	129 to 133 East Chicago ave	Am.	1.50 to 2.00
Hotel Vendome	Center and North Park aves	Am.	2.00 to 4.00
Hotel Woodruff	2103 Wabash ave.	Am.	2.50 to 5.00
Kuhn's Hotel	165 to 169 Clark	Eu.	1 00 to 3.00
Leland Hotel	Michigan ave. and Jackson	Am.	3 00 to 10.00
Lexington Hotel	22d and Michigan ave	Am.	3.50 to 25.00
Libby Hotel	1414 to 1416 Wabash ave	Eu.	1.00 to 2.50
McCoy's Hotel	Van Buren and Clark	Eu.	1.00 to 3.00
McEwan's Hotel	81 to 95 West Madison	Eu.	.75 to 1.50
Madison House	164 to 166 Madison	Eu.	.75 to 1.50
Marquette Hotel	Adams and Dearborn	Eu.	1.00 to 3.00
Mecca Hotel	34th and State	Am. & Eu.	1 00 to 4.00
Merchants' Hotel	Lake and Clark	Eu.	.75 to 1.50
Neef's Hotel (German and French)	Michigan and Wells	Eu.	.75 to 2.00
Nicollet Hotel	Fifth ave. and Randolph	Eu.	.75 to 1 50
Ogden House	Franklin and Washington	Am.	1.25 to 2.00
Old Metropolitan Hotel	Randolph and Fifth ave	Am.	1.25 to 2.00
Oxford Hotel	Canal and Adams	Am.	2.00 to 3.00
Palmer House	Monroe and State	Am. & Eu.	3.00 to 15.00
Paxton Hotel	State and 25th	Am. & Eu.	1.50 to 3.00
Revere House	Clark and Michigan	Am.	2.50 to 4.00
Richelieu Hotel	Michigan ave. near Jackson	Eu.	3.00 to 17.00
Saratoga Hotel	155 to 161 Dearborn	Eu.	1.00
Sherman House	Clark and Randolph	Am.	3.50 to 6.00
Southern Hotel	22d and Wabash ave	Am.	2.00 to 4.00
Strickland Hotel	Lake ave., between 38th and 39th	Eu.	1.50 to 6.00
The Parkside Hotel	Stony Island ave. and 63d	Eu.	2.50 to 6.00
Transit House	Union Stock Yards	Am.	2.00 to 3.50
Tremont House	Lake and Dearborn	Am.	3.00 to 5.00
Union Park Hotel	517 to 521 West Madison	Eu.	1.00 to 2.00
Victoria Hotel	Van Buren and Michigan ave	Am. & Eu.	4.00 to 8.00
Virginia Hotel (private and high-priced)	Rush and Ohio	Am.	
Washington Hotel	Madison and Canal	Eu.	.75 to 1.50
Wellington Hotel	Wabash ave. and Jackson.	Eu.	3.00 to 15.00
Western Reserve.	6345 Wharton ave	Eu.	1.00 and up.
Westminster Hotel	264 to 266 North Clark	Am.	2.00 to 3.50
White House	2108 to 2110 Wabash ave	Am.	2 00 to 3.50
Windsor Hotel	145 to 153 Dearborn	Eu.	1.00 to 2.50

NAME.	LOCATION.	PLAN.	Rates per Day.
Wood's Hotel	Van Buren and Wabash ave	Am.	$2.00 to $3 00
Wyndham Hotel	2932 to 2934 Prairie ave	Am.	2.00 to 3 50
Yorkshire Hotel	1837 Michigan ave	Am.	2.50 to 3.50

Furnished Rooms.—Private lodgings, or "furnished rooms," as the Chicago phrase goes, are preferred to a hotel by many persons, and in some respects are to be recommended. A list of advertisements is to be found in any of the daily papers, while an advertisement inserted by any visitor will produce a host of replies from which selection can be made after inspection and discussion of terms; or, better still, an application to the Bureau of Public Comfort, Room 509 Rand-McNally Building, will secure accommodations reliable in every respect, and officially inspected and approved of by the bureau's officers. This is by far the best method to pursue.

A pamphlet giving 10,000 addresses of furnished rooms in various parts of the city is forwarded by the Bureau of Public Comfort on request.

More than twenty thousand persons can be accommodated in the best parts of the city, lying between North Avenue and Seventy-ninth Street, at the following reasonable rates:

Boarding-Houses.—These are to be obtained in the same manner as furnished rooms. The prices vary from $6 for the cheapest to six times that amount per week, according to location, cuisine, and accommodations. They number over 15,000.

Prices of rooms with board: PER DAY.

Single room, single bed, one person	$1.35
Double room, double bed, one person	2.12
Double room, double bed, two persons	2.70
Double bedded room, two double beds, two or three persons	3.50
Double bedded room, two double beds, three persons	4.15
Double bedded room, two double beds, four persons	5.50

These prices surely do not indicate that citizens of Chicago intend to practice extortion on visitors; nor do the rates above quoted apply to the large hotels, or to the new buildings in course of erection around Jackson Park.

Baths.—At every hotel and in all of the large barber-shops in Chicago a bath may be obtained, either hot, or cold, or shower, with soap and towels, uniform price 25 cents. Russian and Turkish baths are numerous. Four natatoriums, one at 504 West Madison Street, another at 408 North Clark Street, a third at 2327 Wabash Avenue, and the fourth on the Midway Plaisance, afford the swimmer an opportunity of essaying in pure Lake Michigan water.

Restaurants.—Sleeping accommodations being satisfactorily disposed of, the next and most natural inquiry will be for eating-houses or restaurants.

General Restaurants.—Few cities in the world are better supplied with restaurants and eating-houses of every kind than Chicago, and a very large number of the city's inhabitants live wholly at them. One thousand and over in number, they are to be found in every street of the city, and vary from the grandeur and excellence of cuisine to be found at the Richelieu, Northern, Auditorium, or Kinsley's (105 Adams Street) to the 5-cent "beaneries" of savory South Clark Street. The restaurants of the principal hotels are good and reliable; besides these Chapin & Gore's, 73 Monroe Street; Burke's, 336 Clark Street; The Saratoga, 155 Dearborn Street; The Lakeside, southwest corner of Clark and Adams streets; Kohlsaat's, 196 Clark Street, 59 Washington Street, 324 Dearborn and 83 Lake streets; The Grand Pacific, 240 Clark Street; The American, southeast corner of State and Adams streets, and the Columbia Lunch Room, 148 Monroe Street, are worthy of a visit and excellent in fare.

Oyster Saloons are common everywhere, the most prominent of which are Rector's Oyster House, Dearborn and Monroe streets, and Adams Street between Wabash Avenue and State Street, the Boston Oyster House, 120 Madison Street, and The Lakeside, Clark and Adams streets.

Ladies are not supposed to go to the chop-houses. Their favorite luncheon places, when shopping, are at the magnificent restaurants provided in the great department stores. Especially favored by the fair sex are the restaurants provided in Marshall Field & Co.'s, State Street; Mandel's, State Street; Carson-Pirie's, State Street, corner of Washington; The Fair, State and Adams streets, and Siegel, Cooper & Co.'s, State Street, corner of Congress. Many restaurants especially reserve seats for ladies, and so announce on signs at their doors.

The following list of restaurants will be of use to the visitor:

American Oyster House and Restaurant, State and Adams streets.

Arcade Lunch, 202 La Salle Street, 271 State Street, 249–253 Dearborn Street, 6–8 Plymouth Place.

Ashland Restaurant, Randolph and Clark streets.

Baldwin's Restaurant, 125 Fifth Avenue.

Boston Oyster House and Restaurant, Madison and Clark streets.

Brockway & McKey's Restaurant, 154–160 Clark Street.

Chicago Oyster House and Restaurant, 140–142 Madison Street.

Chicago Restaurant, 176 Adams Street.

Clark, Mrs. & Co., Lunch, 145 Wabash Avenue.

Columbia Lunch, 148–150 Monroe Street.

Henrici's restaurants, 175 Madison Street and 208 Dearborn Street.

Illinois Restaurant, 75–77 Randolph Street.

Kern's Restaurant and Oyster House, 108-110 La Salle Street.

Kinsley's Restaurant and Café, 105-107 Adams Street.

Kohlsaat's Lunch, 196 Clark Street, 59 Washington Street, 324 Dearborn Street, 83 Lake Street, 221-223 State Street.

Lafayette Restaurant (table d'hôte), 112 Monroe Street.

Lakeside Restaurant, Clark and Adams streets.

Milan & Co.'s Restaurant, 111 Madison Street.

New Brighton Restaurant, 262 Clark Street.

Parker's Lunch, 171 Randolph Street.

Peacock Annex Café and Restaurant, 114 Madison Street.

Rector's Oyster House, Monroe and Clark streets.

Rector's Restaurant, 35 Adams Street.

Restaurant Français (table d'hôte), 77 Clark Street.

Rome Café (table d'hôte), 148 Jackson Street.

Saratoga Restaurant, 155 Dearborn Street.

Schiller Café and Restaurant, 105-107 Randolph Street.

Schlogl's Café, 109 Fifth Avenue.

Tacoma Restaurant, Madison and La Salle streets.

The Dairy Kitchen Restaurant and Café, Madison and State streets.

The Frogs, Restaurant and Café, 126 Clark Street.

Thomson's Restaurant, 145-153 Dearborn Street.

Troy Lunch, 116 Randolph Street, 128 Dearborn Street, 111 Adams Street.

Winter's Café and Restaurant, State and Van Buren streets.

Woman's Exchange Lunch, 130 Wabash Avenue.

Wooslick's Restaurant, Monroe and Dearborn streets.

Places of Amusement.—While the varied sights of the vast "White City" (as an author has prettily termed the World's Fair buildings) will occupy much of the sight-seer's leisure, it is to be reasonably expected that the local Temples of Thespis will have some attraction for the majority, occupied as their boards are by the best companies and the brightest of comedians. The subjoined list of the theaters and places of amusement will therefore be of service:

Academy of Music (Jacobs'), 83 South Halsted Street.

Alhambra (Jacobs'), 1920 State Street.

Auditorium, Wabash Avenue and Congress Street.

Barlow's Pavilion, Twenty-first Street and Archer Avenue.

Buffalo Bill's Wild West, Sixty-third Street, near the World's Fair.

Casino, 227 Wabash Avenue.

Central Music Hall, State and Randolph streets.

Chicago Opera House, Washington and Clark streets.

Chickering Music Hall, 241 Wabash Avenue.

Clark Street Theater (Jacobs'), North Clark and Kinzie streets.

Columbia, 108 Monroe Street.

Criterion, Sedgwick and Division streets.

Engel's Pavilion, 463 North Clark Street.

Epstean's Dime Museum, 111 Randolph Street.

Fisher's Garden, north end of Lincoln Park and Diversey Avenue.

Grand Opera House, 87 Clark Street.

Hardy's Subterranean Palace, Wabash Avenue, between Sixteenth and Eighteenth streets.

Havlin's, 1836 Wabash Avenue.

Haymarket, 169 West Madison Street.

Hooley's, 149 Randolph Street.

John Brown's Fort, 1341 Wabash Avenue.

Kimball's Music Hall, 247 Wabash Avenue.

Kohl & Middleton's Clark Street Dime Museum, 150 Clark Street.

Kohl & Middleton's State Street Dime Museum, 294 State Street.

Last Days of Pompeii, Cottage Grove Avenue and Sixty-first Street.

Libby Prison, Wabash Avenue, between Fourteenth and Sixteenth streets.

Lyceum, Desplaines Street, between Madison and Washington streets.

Madison Street Theater, 85 Madison Street.

Marlowe Opera House, Sixty-third Street and Stewart Avenue.

Mystic Labyrinth, Congress Street, near Elevated Railroad.

McVicker's, 82 Madison Street.

Olympic, 51 Clark Street.

Panorama, Battle of Gettysburg, 401 Wabash Avenue.

Panorama, Chicago Fire, 130 Michigan Avenue.

Panorama, Jerusalem and the Crucifixion, 402 Wabash Avenue.

People's, 339 State Street.

Schiller, Randolph Street, between Clark and Dearborn streets.

Standard, Halsted and Jackson streets.

Steele Mackaye's Spectatorium, Fifty-sixth Street and Evarts Avenue, near World's Fair.

Trocadero, Michigan Avenue and Sixteenth Street.

Uncle Tom's Cabin, in Libby Prison.

Waverly, West Madison Street, between Loomis and Throop streets.

Windsor Theater, North Clark Street, near Division Street.

Foreign Consuls.—The tourist from foreign climes naturally may desire to pay his respects to the representative of his own government, or he may desire to make inquiries or transact business peculiarly the duty of his consul. Appended, therefore, is a list of the consuls of foreign governments stationed in Chicago:

Argentine Republic.—P. S. Hudson, 83 Jackson Street.

Austria-Hungary. — Henry Claussenius,

consul; Edward Claussenius, vice-consul, 78 and 80 Fifth Avenue.

Belgium.—Charles Henrotin, 167 Dearborn Street.

Denmark.—Otto A. Dreier, acting vice-consul, 209 Fremont Street.

France.—Edmund Bruwaert, consul-general; Jules Heilmann, chancellor, 70 La Salle Street.

German Empire.—Dr. Carl Buenz, Kedzie Building, 120 Randolph Street.

Great Britain.—Colonel Hayes Sadler, consul; R. H. Hayes Sadler, vice-consul, Room 4, 72 Dearborn Street.

Italy.—Conte V. Manassero di Costligliole, consul, Room 1, 110 La Salle Street.

Mexico.—Felipe Berriozabal, Jr., consul, Room 30, 126 Wabash Avenue.

Netherlands.—George Birkhoff, Jr., consul, 85 Washington Street.

Peru.—Charles H. Sergel, 350 Dearborn Street.

Russia.—P. de Thal, consul, 2426 Prairie Avenue.

Spain.—Hobart Chatfield Chatfield-Taylor, Montauk Block.

Sweden and Norway.—Peter Svanoe, vice-consul, Room 1, 153 Randolph Street.

Switzerland.—Louis Boerlin, consul; Julius Wegmann, vice-consul, 165 Wabash Avenue.

Turkey.—Charles Henrotin, consul, 167 Dearborn Street.

For any more extended particulars as to the World's Fair City the visitor is referred to Rand, McNally & Co.'s "Handy Guide to Chicago," "Bird's eye Views and Guide to Chicago," "A Week in Chicago," or other similar guides to the city itself. The requirements of the Fair prevent any more lengthy reference to matters outside of the Exposition itself. The parks and boulevards are well worth a visit; their verdant lawns and cool green groves will be found fully described in the above-mentioned books; while for the huge office-buildings, familiarly called "sky-scrapers," or for general wanderings around the city, reference may well be had to the "Street Number Guide to Chicago," also issued by the publishers of this book.

CHAPTER II.

THE WAY TO THE WORLD'S FAIR.

THE History of the World's Columbian Exposition. — Hardly necessary does it seem, in presenting a brief résumé of the events which led to the location of the World's Columbian Exposition at Chicago, to proceed historically from the beginning. The densest intellect will readily have grasped the fact that the "White City" is erected in honor of the 400th anniversary of the discovery of this continent by Christopher Columbus.

Just as many cities contended for the honor of Homer's birthplace, and as more than one does for Columbus' birth or bones, so many claimants have arisen for the distinction of first conceiving the idea of a quadri-centennial celebration of the grandest and most accidental discovery the world's annals will ever record.

Leaving contestants and claimants to settle their own differences, it may be safely stated that the first recorded and concerted formal action is to be found in a resolution of the Directory of the Interstate Exposition at Chicago on the 18th of November, 1885.

Passing by in rapid review the New England organization of 1886, Senator Hoar's resolution of 31st of July in that year, in the interest of an exposition at Washington, D. C., and a similar resolution of the City Council of Chicago on the 22d of July, 1889, the formation of a committee of 100 to secure the Fair for Chicago, and the chartering of a corporation with a like intent in August of 1889, we find that the real contest began in December of that year, when Senator Cullom introduced the World's Fair Bill in the United States Senate.

Keen was the contest for the honor of the site; the debate at times ranging from the acrimonious to the ridiculous.

Cumberland Gap was suggested and voted for by one enthusiastic or waggish representative, but the real contest lay between Chicago and New York. Ultimately, on the 24th of February, 1890, Congress definitely accorded the honor of inviting the world as guests to the "Phœnix City of the Great Lakes."

The subsequent events in the history of the Exposition enterprise partake, with one exception, of the nature of natural consequences and minor details. In financial matters Chicago came fearlessly to the front. Did the Directors deem it advisable to issue stock or call for subscriptions, the millionaire and the mechanic vied with each other for the honor of investing in the World's Fair. On July 2, 1890, the present site of the World's Columbian Exposition was selected by the Directory and approved by the National Commission, but the World's Fair can not be said to have been actually under way until the beginning of the following year. In January, 1891, the Exposition headquarters were formally opened in the Rand-McNally Building; the Department of Publicity and Promotion was organized, and at once began telling the whole newspaper-reading earth about the World's Fair that was to be. The Hon. George R. Davis was elected Director-General on September 19, 1890, and on the 20th of the following month Mrs. Potter Palmer was chosen as the president of the Board of Lady Managers.

Director-General G. R. Davis.

Construction work began on the 2d of July, 1891, the Mines Building having the place of honor in this respect. The dedication of the buildings, a ceremonial so impressively grand as to be without equal and beyond comparison, took place October 21, 1892, in the Manufactures and Liberal Arts Building, in the presence of an audience amounting to a quarter of a million, gathered from every civilized nation on the earth. Amid anthem, ode, and matchless oratory, in this building of colossal proportions, the Vice-President of the United States dedicated the "White City" to humanity's use. Hardly had the last visitor quitted the gates when the completion work

was in full progress again, and though retarded somewhat by one of the severest winters, it steadily progressed until the opening on May 1st.

A brief statement of the financial expenditures and resources of the Exposition is not only of interest, but marvelous in the magnitude of its amounts. To secure the coveted distinction, Chicago was required to furnish a site which should be acceptable to the National Commission (representing every State and Territory in the Union) and $10,000,000. Unhesitatingly she pledged herself to the gigantic undertaking, and has faithfully and fully kept her promise. To convey something of an impression of the magnitude of the enterprise, the accompanying estimate of cost of construction, etc., made by the Ways and Means Committee, is given:

Grading, filling, etc.	$ 450,400
Landscape gardening	323,490
Viaducts and bridges	125,000
Piers	70,000
Water-way improvements	225,000
Railways	500,000
Steam plant	800,000
Electricity	1,500,000
Statuary on buildings	100,000
Vases, lamps, and posts	50,000
Seating	8,000
Water supply, sewerage, etc.	600,000
Improvement of lake front	200,000
World's Congress Auxiliary	200,000
Construction Department expenses, fuel, etc.	520,000
Organization and administration	3,308,563
Operating expenses	1,550,000
	$10,530,453

When the $8,000,000 estimated as the cost of the main buildings are added to this, the sum total is $18,530,453; subsequent additions to the plan of construction will bring the total cost of the Exposition to an amount exceeding $22,000,000.

The outside world may wonder in awe where all the money is to come from, and the statement of the resources of the Exposition, subsequently set out, will be of considerable interest in this respect.

The Site of the World's Fair.—Concerning the site, no difference of opinion or criticism is possible. Nothing approaching it in beauty or extent was ever offered to any previous exposition. Stretching 2½ miles from the point nearest the city to the southern extremity of Jackson Park, it comprises some seven hundred acres, without counting three hundred acres water area. Along the entire front lies Lake Michigan, the loveliest of the Great Lakes. In the background semicircle the trees, the verdure, and bloom of the vast South Park system. And this was one of four sites suitable, for Chicago, unique in almost everything, possessed four practically available sites, each presenting many good reasons for favorable selection. The Directors of the Exposition, in whose hands was placed the duty of selecting a suitable site, gave so much time and attention to this important matter as few business men could or would. Working steadily, with competent architects, engineers, and sanitary experts, and giving many months of their valuable time to this arduous undertaking, they finally arrived at a result which met the approval of the National Commission, and which must be absolutely satisfactory to the millions of visitors in whose interests this great enterprise is to be carried through. The site adopted by the Board of Directors is that portion of the justly celebrated South Park system of Chicago known as Jackson Park and the Midway Plaisance. Having in view the comfort and convenience of the hundreds of thousands of American citizens and those from abroad, this site affords advantages which upon reflection must be appreciated and clearly understood by the practical mind. This beautiful location is within easy distance of the business portion of Chicago, and is accessible by means of the most complete transportation facilities. Jackson Park has a frontage on Lake Michigan of 1½ miles, and contains 600 acres of ground. This Midway Plaisance, which forms the connecting link between Jackson and Washington parks, is one mile long and 600 feet wide, making an additional area of eighty-five acres. The frequent illustrations of buildings and grounds, with careful descriptions, shown in this guide will give the reader a very complete idea of this stupendous work. The comfort and convenience of visitors has been considered in every arrangement, so that a visit to the Exposition will not only be enjoyable and instructive in the highest degree, but it will be one to cherish as the great event of a lifetime. The attractions provided are so numerous that it would be impossible to convey an adequate idea of their extent and variety. The architectural groupings and grandeur of highly ornamental design, collectively, excel all previous attempts at any exposition. The plan of arrangements for the grounds presents features in landscape effects, statuary, fountains, inland lakes, ornamental bridges, avenues, and floral designs so artistic in their beauty as to command the admiration of the world. The frontage of the grounds on Lake Michigan, the queen of all the Great Lakes, affords grand opportunities for marine displays of the most magnificent character, and which has been taken full advantage of by the management to furnish beautiful attractions which otherwise could not be attempted.

To-day finds all the great buildings, which only existed in able architectural brains less than two short years ago, now completed, with their respective exhibits duly installed. With the growth and development of the original plans the financial necessities of the Fair have also tremendously increased, but public enthusiasm has fortunately kept pace with this rapid development, until the con-

templated five million dollar World's Fair of three years ago has now grown to a World's Columbian Exposition with $18,750,000 available, and to be actually expended before the gates are opened to visitors. In addition to this millions of dollars have been expended by the several States in the construction of State buildings and installation of State exhibits.

The management of the World's Columbian Exposition may be said to be vested in four organizations: The National Commission, authorized by Congress; the World's Columbian Exposition, organized under the laws of the State of Illinois; the Board of Lady Managers, authorized by Congress, and the World's Congress Auxiliary. The National Commission is composed of eight commissioners-at-large with alternates; two commissioners from each State, Territory, and the District of Columbia—one Democrat and one Republican—appointed by the President on a nomination by their respective governors. This Commission has delegated its authority to eight of its members, who constitute a Board of Reference and Control, and who act with a similar number selected from the World's Columbian Exposition. The officers of this Commission are: President, Thomas W. Palmer; vice-presidents, Thomas W. Walker, M. H. de Young, D. D. Penn, C. W. Allen, and Alexander B. Andrews; secretary, John C. Dickinson. The World's Columbian Exposition is composed of forty-five citizens of Chicago, elected annually by the stockholders. On this body falls the burden of raising the necessary money and of the active management. Its officers are: President, Harlow N. Higinbotham; vice-president, F. W. Peck; second vice-president, R. A. Waller; secretary, H. O. Edmonds, and solicitor, W. K. Carlisle.

President T. W. Palmer.

The present Board of Directors of the Exposition is composed of the following well-known citizens of Chicago:

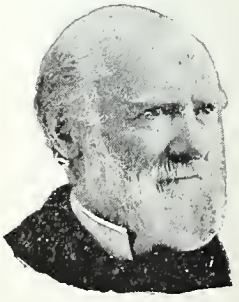
President H. N. Higinbotham.

W. T. Baker, C. K. G. Billings, Thomas B. Bryan, Edward B. Butler, Isaac N. Camp, William J. Chalmers, Robert C. Clowry, Charles H. Chappell, Mark Crawford, George R. Davis, Arthur Dixon, James W. Ellsworth, Lyman J. Gage, Charles Henrotin, H. N. Higinbotham, Charles L. Hutchinson, Elbridge G. Keith, William D. Kerfoot, William P. Ketcham, Milton W. Kirk, Edward F. Lawrence, B. B. Lamb, Vietor F. Lawson, Thies J. Lefens, Andrew McNally, Adolph Nathan, John J. P. Odell, Ferdinand W. Peck, E. M. Phelps, Washington Porter, Alexander H. Revell, Edward P. Ripley, A. M. Rothschild, George Schneider, Charles H. Schwab, J. W. Scott, Henry B. Stone, Charles H. Wacker, Edwin Walker, Robert A. Waller, John C. Welling, Frederick S. Winston, G. H. Wheeler, Charles T. Yerkes, Otto Young.

The Board of Lady Managers is composed of two members, with alternates from each State and Territory, and nine from the city of Chicago. It has the supervision of women's participation in the Exposition, and of whatever exhibits of women's work may be made. This recognition of woman marks an epoch in World's Expositions, as in no previous international fair have woman and her work, influences, and industrial importance been recognized. Mrs. Bertha Honoré Palmer is president and Mrs. Susan Gale Cooke secretary of the Board of Lady Managers.

Hon. C. C. Bonney.

The World's Congress Auxiliary was organized for the purpose of holding a series of Congresses, to supplement the exposition that will be made of the material progress of the world by a portrayal of the achievements in science, literature, education, government, jurisprudence, morals, charity, art, religion, and other branches of mental activity. The Hon. C. C. Bonney of Chicago is president of the Congress Auxiliary, but equal praise for its success is due to the Hon. Thomas B. Bryan, the cosmopolitan scholar of the Exposition, whose matchless diplomacy has been so many times invoked to crown the triumphs of the great World's Fair enterprise. George R. Davis of Chicago is Director-General of the entire Exposition, and therefore its chief executive officer. In the joint Board of Control is of course vested the actual management, and from the verdict of this board there is no appeal. The financial situation of the


Hon. T. B. Bryan.

World's Columbian Exposition at the present time is most satisfactory. The recent appropriation of Congress, quickly followed by the sale of $4,000,000 debenture bonds, places the enterprise in a position to meet any expense to be incurred before the opening of the gates. To Lyman J. Gage, ex-president of the World's Columbian Exposition, is due great praise for his excellent services in every hour of financial crisis which the Exposition has experienced. The following figures, official and estimated, show the amount of cash from all sources that will be available for Exposition expenses up to the close of the Fair:

From capital stock and proceeds of the city of Chicago bonds	$10,553,761
Appropriation from United States Treasury in souvenir coins	2,500,000
Premium on same	2,500,000
Proceeds on debenture bonds	4,094,500
Total	$19,648,261
Estimated gate receipts for admission to the Exposition	$10,000,000
Estimated from concessions and privileges	3,500,000
Estimated salvage	1,500,000
Total	$15,000,000
Total estimated receipts	$34,648,261

From this $34,500,000 there must be deducted the total cost of construction and operating expenses, which are estimated as follows:

Cost of constructing the buildings, preparatory expenses, etc., to May 1, 1893	$18,750,000
Operating expenses from May 1, 1893	2,500,000
Total	$21,250,000

If these figures are borne out by results—and every World's Fair official appears to think they will be—there will be available for payment of bonds and distribution among stockholders in 1894 about $13,250,000. If their expectations are realized, stockholders will have reason for congratulation.

No exposition of the past has ever received the support of more than one-third of the nations of the world, while the Columbian Exposition has received recognition and application for space from every civilized nation of the globe. Russia, a nation which has always held aloof from the international expositions of Europe, has evinced a special friendship for the United States by sending a magnificent collection of priceless art treasures which have never before been allowed to cross the Russian frontier. Eighty-six nations, colonies, and principalities exhibit, thirty-eight being specially represented by official commissions; and the moneys appropriated by all for the purpose of exhibits and buildings amount to over $8,000,000. No less than sixteen foreign governments erect special buildings wherein to receive their guests and exhibit their valuables.

In this connection the following, comparing the World's Columbian Exposition with other World's Fairs of the past, will be peculiarly interesting. It will be seen from this table that the World's Columbian Exposition cost three times as much as any previous exposition in the history of the world; that it occupies four times as many acres, and has about twice as much space under roof as the greatest of former expositions.

Location and Year.	Acres occupied.	No. of feet under roof.	No. of Exhibitors.	Total Attendance.	Duration of Fair days.	Total Receipts.	Guarantee.	Cost.
London, 1857	21½	700,000	17,000	6,039,196	144	$1,780,000	British Gov't.	*
Paris, 1855	24½	1,866,000	22,000	5,162,330	200	6,441,200	French Gov't.	$5,000,000
London, 1862	23½	1,291,800	28,653	6,211,103	121	1,644,260	English Gov't	2,300,000
Paris, 1867	87	3,371,904	52,000	10,200,000	217	2,103,675	French Gov't.	*
Vienna, 1873	280	2,963,421	142,000	7,254,687	186	6,971,832	$4,500,000	7,850,000
Philadelphia, 1876	236	1,688,858	30,864	9,910,996	159	3,813,724	2,510,000	*
Paris, 1878	100	1,858,778	40,366	16,032,725	191	2,531,650	2,250,000	*
Paris, 1889	173	1,000,000	55,000	28,149,353 Estimated.	183	8,300,000	3,600,000	6,500,000
Chicago, 1893	1,037	5,000,000	----------	35,000,000	183	----------	19,500,000	18,750,000

* Run at a great loss. No report ever made, and exact amount of deficit can not be obtained.

The following shows the appropriations made by various foreign governments:

Argentine Republic	$ 100,000
Austria	102,300
Belgium	57,000
Bolivia	30,000
Brazil	600,000
Colombia	100,000
Costa Rica	150,000
Denmark	67,000
Danish West Indies	1,200
Ecuador	125,000
France	733,000
Germany	800,000
Great Britain	291,000
Barbados	5,840
British Guiana	25,000
British Honduras	7,500
Canada	100,000
Cape Colony	50,000
Ceylon	65,600
India	30,000
Jamaica	24,333
Leeward Islands	6,000
New South Wales	243,325
New Zealand	27,500
Trinidad	15,000
Greece	60,000
Guatemala	200,000
Hawaii	40,000
Honduras	20,000
Haiti	25,000
Japan	630,000
Liberia	7,000
Mexico	50,000
Morocco	150,000
Netherlands	100,000
Dutch Guiana	10,000
Dutch West Indies	5,000
Nicaragua	31,000
Norway	56,280
Orange Free State	7,500
Paraguay	100,000
Peru	140,000
Russia	46,320
Salvador	12,500
San Domingo	25,000
Spain	200,000
Cuba	25,000
Sweden	108,000
Uruguay	24,000
Total	$5,829,198

It is estimated that the expenditures of foreign governments, in respect of exhibits and in addition to the above, will amount to at least $2,500,000.

The true magnitude of the World's Columbian Exposition can only be realized when it is stated that (the United States not considered) the space allotted to foreign nations alone exceeds the *total space* of any previous World's Fair. In addition to this comes the space of American exhibitors, which far excels the aggregate of all the foreign nations of the world. Nearly every State in the Union has made appropriations for State buildings or State exhibits, and there are no less than thirty-eight separate State buildings on the grounds.

The subjoined table shows how heartily the States and Territories responded, and the amounts contributed by each:

Alabama	$ 38,000
Arizona	30,000
Arkansas	55,000
California	550,000
Colorado	167,000
Connecticut	75,000
Delaware	20,000
Florida	50,000
Georgia	100,000
Idaho	100,000
Illinois	800,000
Indiana	135,000
Iowa	130,000
Kansas	165,000
Kentucky	175,000
Louisiana	36,000
Maine	57,000
Maryland	60,000
Massachusetts	175,000
Michigan	275,000
Minnesota	150,000
Mississippi	25,000
Missouri	150,000
Montana	100,000
Nebraska	85,000
Nevada	10,000
New Hampshire	25,000
New Jersey	130,000
New Mexico	35,000
New York	600,000
North Carolina	45,000
North Dakota	70,000
Ohio	200,000
Oklahoma	17,500
Oregon	60,000
Pennsylvania	360,000
Rhode Island	57,500
South Carolina	50,000
South Dakota	85,000
Tennessee	25,000
Texas	40,000
Utah	50,600
Vermont	39,750
Virginia	75,000
Washington	100,000
West Virginia	40,000
Wisconsin	212,000
Wyoming	30,000
Total	$6,060,350

The most important bureau in connection with the World's Columbian Exposition is undoubtedly the Bureau of Construction. Of this bureau D. H. Burnham is chief, Edward C. Shankland is chief engineer, and F. L. Olmsted the able landscape architect. In their several departments the work of each of these gentlemen shows to excellent advantage. Chief Burnham has been indefatigable in his labors, and the acres of graceful structures that now adorn these grounds are a monument to his executive abilities. The credit of completing these buildings in the remarkably short time is by public acclaim accorded to Chief Burnham.

From no more authentic source was it

possible to obtain a description of the construction work and marvelous architectural arrangements of the World's Columbian Exposition than from the master mind who, as Chief Supervising Architect and Director of Works, planned and perfected all. The following interesting and valuable contribution, prepared by Director of Works Daniel H. Burnham, and written especially for Rand, McNally & Co.'s Guides, forms a most valuable historical document in relation to the "building of the 'White City.'" Mr. Burnham entitles his article **"The Buildings of the Exposition,"*** and says of them:

Director of Works D. H. Burnham.

When Coleridge sang to Mont Blanc in the Vale of Chamouni, "Thou risest from forth thy silent sea of pines," his inspiration probably came from much the same enthusiasm which long afterward reëchoes from the lips of those who remember the Jackson Park of two years ago—a marsh of tangled undergrowth and a waste of ill-tempered oaks, from which have arisen the stately structures of the Exposition. Its appearance at that time presented but little promise of the noble city to be erected after swamps had been drained, canals, lagoons, and basins cut, grassy slopes established, and flowers and shrubs planted to transform the once dreary landscape. Advantages which would more than compensate for the almost discouraging amount of labor required to render them available were apparent in this desolate wilderness; otherwise Jackson Park could never have been chosen as the site of the Exposition. Other locations were eagerly offered, some of them beautifully improved parks, earnestly wishing to welcome an honored guest to a hospitality ready to receive it; all had boasted advantages; yet to Jackson Park, humble in its sheer ugliness, came the choice. The decision bringing it here was not reached through undue favoritism or influence, but was the result of much thought and the carefully weighing of the merits of all.

It was about the time that the discussion of the site question had reached a reputable degree of warmth—and few who were in it would be willing to admit that it had ever been less than ardent—that Mr. Frederick Law Olmsted, the honored father of American art in landscape, together with his late partner, Henry Sargent Codman, were called into consultation. To them, after careful consideration, it was plain that area, dignity of effect, location, adaptability, transportation, and many other points were in favor of Jackson Park; and so the choice was made, being definitely settled only in the fall of 1890. Winter coming on, the months which could not be devoted to grading, dredging, and kindred operations, prior to the preparation of the ground, were well spent in making a most careful survey of the entire area, which had been extended to include the Midway Plaisance. Washington Park was also tendered for Exposition purposes, but the 600 acres which had already been secured were deemed sufficient. In the spring of 1891 an army of earth-workers made such rapid progress that the homeliness of the site was crippled after a very few weeks. The bogs began to dry up, the undergrowth surrendered to the prosaic but effective grubbing-hoe, and for the first time in their existence the knotty little old scrub-oaks bowed—the ax is an inexorable tutor in that branch of etiquette. Canals, lagoons, and basins were lined out so that they touched the site of each of the main buildings. In June everything was ready for the foundations.

The main buildings, as originally planned, were ten: Manufactures, Administration, Machinery, Agriculture, Electricity, Mines, Transportation, Horticulture, Fisheries, and the Venetian Village. At this time it was the purpose of the Exposition to establish the exhibit of fine arts upon the Lake Front Park; this plan being subsequently abandoned, the Art Galleries and the Woman's Building were the first of the later structures to find a place upon the plan. As the importance of the work gradually developed, necessity for additional space became clear, and the ten original buildings quickly secured neighbors in the Forestry, Dairy, Stock Pavilion, Terminal Station, Music Hall, Peristyle, Casino, Choral, Anthropological, and so on throughout a list of great and small, until there are now nearly three hundred separate and distinct structures under roof in Jackson Park, not including the scores of minor pavilions and shelters of a less important character, built by concessionaires, exhibitors, and others. When the Midway Plaisance, with its varied and startling architecture, is added, the total is increased to about four hundred.

The designs were not secured by competition, many reasons being against the adoption of such a method; the time was short and the work was great; harmony of effort must be had of men possessing genius and ability. Direct selection was, therefore, the only safe method, and the buildings were accordingly allotted by the Chief of Construction as follows: Administration, Richard M. Hunt of New York; Transportation, Adler & Sullivan of Chicago; Manufactures, George B. Post of New York; Mines, S. S. Beman of Chicago; Agriculture, McKim, Meade & White of New York; Venetian

* The preparation of this paper as to its literary form was left in the hands of Mr. Montgomery B. Pickett, to whom acknowledgment is due.

Village, Burling & Whitehouse of Chicago; Machinery, Peabody & Stearns of Boston; Horticulture, W. L. B. Jenney of Chicago; Electricity, Van Brunt & Howe of Kansas City; Fisheries, Henry Ives Cobb of Chicago. Late in the spring of 1891, after the other buildings were designed and about ready for construction, Mr. Charles B. Atwood entered upon his labors with the Exposition, and to him we are indebted for the chastely beautiful Art Building; that impressive trio, the Peristyle, Music Hall, and Casino; the imposing Terminal Station; the Forestry, Dairy, and other buildings, in addition to his great work as Designer-in Chief. The Stock Pavilion is an example of the scholarship of Messrs. Holabird & Roche of Chicago. In unrestricted competition the plan of Miss Sophia G. Hayden was selected for the Woman's Building. The Venetian Village at the end of the great pier being abandoned, Mr. Whitehouse's services (he in the meantime losing by death his partner) were retained for the Choral Building.

The limits of this article will not warrant a detailed description of each structure, and this, moreover, is unnecessary, as its architect tells of his own work elsewhere in this volume. It may be well, however, to mention a few points of general interest. Among the first of these is the material which has done so much to produce those charming effects otherwise impossible to attain. The use of staff has not been confined to the covering for buildings alone, but it has been applied with an eminent degree of success to sculpture, ornamentation of almost every kind, the construction of balustrades, vases, facing for docks, etc. To no part of the work has more attention been paid than to the artistic decoration of buildings. Almost every structure within the grounds bears testimony to the skill of well-known artists, not alone in painting, but in sculpture as well. The engineering has been of a magnitude never reached before. The Manufactures Building has become known, wherever the Fair is spoken of, as the greatest building ever erected. Its arches, which constitute, possibly, the most interesting feature of the entire engineering work, were designed and constructed under the supervision of Mr. E. C. Shankland, Chief Engineer, who has had charge of all the work of this character throughout the Exposition. The power plant, located in Machinery Hall, is expected to supply energy equal to 30,000 horse-power. The shafting in the various buildings is driven by electricity conducted through underground passages or subways. An area of about two hundred acres is under roof; of this amount 150 were built by the World's Columbian Exposition, the remainder being constructed by the governments of States and foreign powers, concessionaires, and special exhibitors. Three distinct motives are apparent in the grouping of the buildings. Those about the Grand Basin—the Administration, Manufactures, Agriculture, Machinery, Electricity, Mines, and also the Art Building—are essentially dignified in style; those lying farther to the north—the Horticultural, Transportation, and Fisheries—being less formal, blend readily with the more or less homelike headquarters buildings of the States and foreign governments, which are grouped among the trees of the extreme northern portion of the grounds. Upon the Midway Plaisance no distinct order is followed, it being instead a most unusual collection of almost every type of architecture known to man—oriental villages, Chinese bazaars, tropical settlements, ice railways, the ponderous Ferris wheel, reproductions of ancient cities. All of these are combined to form the lighter and more fantastic side of the Fair.

There are two columns east of the Administration Building; between them rolls the cascade of the Columbia Fountain. Each column bears a name; upon one, that of John W. Root; upon the other, Henry Sargent Codman. One of these men laid down his work where it had scarcely begun, leaving the first sketches of his brilliant plans; the other passed away with the beauty of his almost finished labors bright before him. These simple inscriptions mean more to us who knew and loved the men to whose memory they are placed, than all the glorious achievements about them, of which so great a part was theirs.

D. H. BURNHAM,
Director of Works.

Few persons outside the immediate and principal officials of the Exposition have the slightest conception of the vast amount of preliminary work done in popularizing the Exposition or the labor involved in telling the world of its myriad wonders. The Department of Publicity and Promotion, under the masterly direction of Maj. Moses P. Handy, not only worked like beavers, but achieved wonders. The following able article from the pen of Mr. R. E. A. Dorr, late Assistant Chief of the department, and now managing editor of the New York *Mail and Express*, prepared expressly for the publishers of this guide, conveys a clear idea of the great work of this department. Mr. Dorr entitles his article "**How we Told the World of the 'White City's' Wonders,**" and says:

Maj. M. P. Handy.

It was well to determine that a World's Fair should be held to celebrate the discovery of America; it was still better, perhaps, to select Chicago as the place for the great en-

terprise. But both points had hardly been decided before it became apparent that to make it really a World's Fair the whole world, literally speaking, must be made at least acquainted if not really familiar with what it was expected to accomplish, or, I might say, achieve.

It was difficult for the Western man, proud of his great inland metropolis and of the marvelous growth of his young city, to understand or acknowledge that entire nations hardly knew of the existence of Chicago, and that the vast majority of foreign people associated the Exposition city with buffalo and bear hunts and pig-killing.

It was fortunate that Chicago subdued its natural and justifiable local pride and realized actual conditions almost at the beginning of its vast work. Realization that not only the fact that the Fair must be made known, but also the very existence, magnitude, and character of the city, was quickly followed by the organization of the Department of Publicity and Promotion.

In December, 1890, the work of advertising the Fair was begun by the appointment of Maj. Moses P. Handy Chief of the department. Major Handy is one of the most widely known journalists in the country, and probably fifteen thousand newspapers printed items about his appointment. Think what a vast number of readers that meant. The most conservative estimate will bear out the statement that this appointment in itself began the advertising.

It was my privilege to be called as Assistant Chief of the department almost immediately, and before final plans of procedure had been adopted or the working staff organized.

"We must reach all the world," Major Handy said. How we carried out that broad idea will be briefly told in this article.

Two or three bright newspaper men were set to work at a small pamphlet telling what the World's Fair would commemorate; when it would open and close; that Chicago was a city in Illinois, on the shore of Lake Michigan; that it was big, very big, in everything; that it had hotels, railroads, theaters, picture-galleries, museums, etc., and that all were the largest, best, and most ably conducted in the western hemisphere. Fifty thousand of these pamphlets were ordered printed, and when they began to be run off the presses all the officials were pleased. Suddenly, however, it dawned on the department that unless regular channels were provided it would be embarrassing to know just what to do with all these pamphlets and other printed documents and slips already under contemplation.

A mail-list was needed; the department must secure the names and addresses of thousands and thousands of people who might be induced to exhibit their products or come themselves to the Fair.

The hap-hazard distribution of printed matter and pictures could not be considered for a moment. Postage and printers' bills would bankrupt the show in no time. It was absolutely necessary to secure the names and addresses of people whose interests were such that they were worth informing about the Fair. The time was short, and mistakes would be fatal to the success of the department. There was not time to cover one country or section of the world after another until all had been enlightened about the Fair. All the world had to be considered at once and all at the same time. This is how this great and very important work was successfully done:

Circulars were sent to every diplomatic and consular representative of the United States telling briefly of the Exposition; its national character; soliciting friendly aid in disseminating information; announcing that the minister or consul would receive a weekly budget from the Fair, and requesting that a list of desirable people to interest in his district be sent at once to the department.

A list of nearly five thousand newspapers published in foreign lands was made out, wrappers and envelopes addressed, and a weekly news-letter suited to the character of the publication and in the language of the country was dispatched.

The American diplomats and consuls responded nobly, and in less than two months a foreign mail-list of individuals, government officials, merchants, bankers, manufacturers, and business firms, aggregating 10,000 names, was duly registered, classified, and indexed in the books of the department, and the weekly news-budget was becoming an embarrassing factor in the already overcrowded and overworked Chicago post office.

While this was being done the home field was not neglected. Circulars were sent to every representative newspaper in the United States and Canada (about thirty thousand were considered representative) telling that a weekly news-letter would issue from the department, and that such publications as would write asking for it would be supplied without charge. The names and home addresses of the members of thirty-five State legislatures were secured; ditto all other State and Territorial officials, of the Senate and House of Representatives of the United States, and of prominent men and women in nearly every pursuit of life.

The newspapers nearly all wanted the weekly letters; the others had to take them whether they desired or not. That they did want them was evidenced by the fact that every mail brought hundreds of letters containing the names of friends whom they desired to have served.

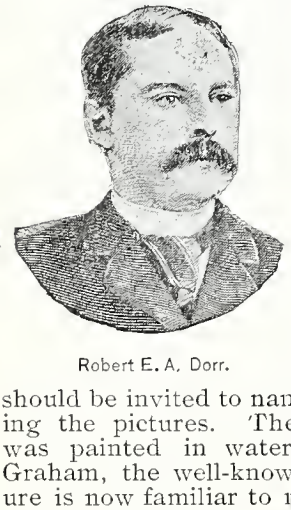
The quick result was a domestic mail-list containing about fifty thousand names. The weekly letters went regularly to all these people; the individuals talked to their neighbors about the marvelous thing the Exposition would be; the newspapers printed the splendidly prepared and interesting articles, and three months after the department began operations Major Handy proudly, but without exaggeration, told the National

Commissioners and Directors his department was in communication weekly with all the civilized and many of the only partly civilized people of the globe.

It was an impressive evidence of the metropolitan proportions Chicago had attained that we were able to find not only men who could write for publication in the fourteen languages we were compelled to use, but printing-offices so well equipped with types, printers, and proofreaders that our articles could be sent out appearing as though printed in the country whose languages we were using. French, Spanish, and German writers and printers were of course easily found; Swedish and Danish were a little more difficult; Russian and Turkish were almost too much for Chicago's resources, but were finally accomplished. When we came to Chinese an insurmountable wall was encountered, and we had to send our manuscript to Canton to be there put in type, printed, and distributed.

What we called the "Exposition News Letter," a budget of paragraphs making in space about 1½ columns of the Chicago *Herald*, was mailed weekly to the 60,000 names on the mail-list. This meant 60,000 1-cent stamps, or $600 per week for Uncle Sam's treasury.

The next important step was the sending out of colored pictures showing the grounds and buildings. This involved a large expenditure, in fact the largest single item of the department.



Robert E. A. Dorr.

The leading lithographers of the country were invited to submit designs for the picture, the understanding being that the firm presenting the most satisfactory design should be invited to name figures for printing the pictures. The successful design was painted in water-colors by Charles Graham, the well-known artist. The picture is now familiar to nearly every American, and has been placed on exhibition in every large city in the world. It may not be generally understood that it ranks as the finest sample of the lithographer's art ever produced in this country, if not in the world. It is printed in nineteen colors and tints, and the 100,000 copies ordered cost about 20 cents each, or $20,000.

The distribution of these pictures involved an amount of work that nearly staggered the department when it was fully realized. All the pictures for the United States, Canada, and Mexico went by mail; but before being put in the post office each had to be carefully inclosed in a pasteboard tube, addressed, and 6 cents in postage-stamps put on. To prevent costly duplication of the pictures to people who seemed to think they were entitled to get them by the dozen, each had to be entered in an index. This meant four handlings of each picture before it went to the post office. About 60,000 pictures were sent out in this way, involving 240,000 handlings, and an expense for postage of $3,600.

The pictures for foreign countries were delivered at much greater expense. The lithograph was larger than the rules of the International Postal Union allowed. Foreign express companies asked from 50 cents to $2.50 each for delivery, according to destination. This expense was, of course, out of the question. In this emergency an official of the department was sent to Washington to confer with Postmaster-General Wanamaker. Chicago and the Exposition owe Mr. Wanamaker a lasting debt of gratitude for his prompt and effective assistance in this important matter. He dispatched a letter to the chief postal official of every country in the union asking that the pictures be allowed to pass through their mails, and telling that the Exposition was not only a national but an international enterprise. The replies were all favorable. The pictures were sent to the general post office at Washington in bulk, filling nearly an entire freight car, and under the direct supervision and orders of Mr. Wanamaker were forwarded to all parts of the globe at regular postal rates.

As the work progressed and the country became alive to the vast proportions of the Exposition the editors of all sorts of class publications made requests on the department for articles especially adapted to their journals or magazines. The editor of an agricultural journal would declare that our weekly budget was very interesting, but he wanted something particularly adapted to his people; the scientific electrical publications wrote in the same way, etc., until it seemed as though the department would have to employ an army of writers, each an expert on some one line of human energy or endeavor. I remember in one mail getting an indignant letter from the editor of a journal devoted to the interests of undertakers, complaining that our budget had not stated whether hearses and coffins would be allowed among the exhibits, or whether the progress that had been made in the art of embalming would be illustrated. Another letter was from the official organ of the Associated Societies of Deaf Mutes, inquiring how their interests would be represented. Other editors represented breeders of fine poultry, boiler-makers, boat-builders, coal and iron miners, "gents" furnishing goods, etc.

We subdivided our newspaper mail-list in class publications, and sent out fifty special budgets, devoted to separate interests, each month. I think we covered about every important interest except the undertakers and embalmers. That was too much for even so far-reaching an organization as that

of the Department of Publicity and Promotion.

An important duty of the department charged with advertising the World's Fair was looking after correspondents of important publications sent to Chicago, to see for themselves just what was being done. Most of these correspondents came in an unfriendly spirit, to find flaws in the plans and management and to criticise. They came from all over Europe as well as from the United States, Canada, and South America. It was fully understood by the department that the participation of foreigners would depend largely on the reports that correspondents sent to their papers.

In Europe these men would have been overwhelmed with courtesies and social attentions, both official and by prominent individuals interested in the success of a great home enterprise. The department had no appropriation for this purpose, and the scale of salaries paid would not warrant any official giving elaborate entertainments. It was therefore decided that these correspondents should be treated in a practical, business-like manner. If they did not speak English, an employe of the department who spoke their language was assigned to assist them. They were shown the buildings and grounds; the various departments were explained; the scheme of organization made clear; the participation of the National Government was shown, and they were invited to ask questions and indicate any particular line of investigation they would like to pursue.

It must be remembered that in the Eastern States and in Europe few people believed the Exposition had sufficient money backing to succeed; the statements sent out regarding the vast buildings, the number of exhibitors expected, and the ability of Chicago to handle the crowds were all looked on with more or less suspicion. This feeling had to be overcome. Confidence was established throughout the world because the Department of Publicity and Promotion, by straight American business methods, secured the confidence of the visiting correspondents and newspaper men throughout the world.

It may be said in this connection, with propriety, that every statement sent out by the department was verified with as great care as the conservative newspaper editor, with libel suits in mind, verifies the items brought to him for publication. Circus methods were not used in advertising the Exposition; facts only were stated; and when predictions were made that such and such thing would be accomplished, the grounds for expecting the accomplishment were made clear.

The scheme of advertising having been perfected and put in operation it became necessary that the department should be able to point to results in justification of its large expenditure of money. To meet this point a system of scrap-books was arranged covering every State and Territory of the Union and every country in the world. Publishers of all papers receiving information from the department were asked to send copies of their issues containing mention of the Fair. Thousands of publishers complied with the request, and in a short time the department had the largest newspaper mail received at any American post office addressed to any one business enterprise. These publications were all examined and everything about the Exposition clipped, classified, and, if of any importance, put in the proper scrap-book.

Careful record was kept of the number of words printed in each language by the papers receiving the weekly news-budget. Each month showed more and more space devoted by editors to Exposition matters, until at last the recorded number of words in the daily clippings was equal to the number contained in a 450-page book of the size of the ordinary paper-covered novel.

Think of the advertising or publicity department of an exposition securing the publication daily in the leading papers of the world of such an immense amount of matter. Understand that of this matter the records show that over one-third was written and sent out by the department. Then reflect that no paper or publication was paid any money for printing news of the Exposition. The matter was offered and accepted on its merits and interest as "news."

It was a great feat of advertising, a stupendous work well done, and reflecting credit on all engaged in its planning and execution. Had the officers and employes of this department been working merely for their salaries this work would have been a failure. Nearly all were newspaper men, and the same self-sacrificing energy and devotion, regardless of hours on duty or personal interests neglected, that makes the great newspaper the wonderful production it is, brought triumph to the Department of Publicity and Promotion and made it a main factor in the certain success of the Exposition.

R. E. A. DORR,
Late Ass't Chief of Department of Publicity and Promotion.

The World's Fair site is 1,037 acres in area, nearly *four times* the space of any previous exposition, while the number of square feet under roof—over 5,000,000—is nearly twice as much as the greatest exposition of the past. The beauty of the location of the buildings of the World's Columbian Exposition is that nearly every structure fronts on Lake Michigan. In the northern portion of the park are grouped nearly all the State buildings, the Fine Arts Building, and the various structures of foreign nations. Next comes the Fisheries Building, which is situated just north of the lagoon; and directly west of the Fisheries Building, on the opposite side of the park, stands the Woman's Building; on the same side of the lagoon, which parallels the lake, are the Horticult-

ural Building and the Transportation Building. To the southward of the Government Building, on the east side of the lagoon and bordering on the lake, is the giant structure of the Fair, the Manufactures and Liberal Arts Building. South of this edifice is the great pier for lake steamers, extending 2,500 feet into the lake, and on one wing of which is the Music Hall. Extending westward from the pier is a long avenue several hundred feet wide. All down this grand avenue, encompassing a beautiful sheet of water, stand imposing buildings, along the majestic façades of which the delighted gaze of the visitor sweeps until it rests on the Administration Building, nearly a mile distant. West of the Agricultural Building stands Machinery Hall which is its equal in size and is especially rich in architectural lines and details. To the northward of the Administration Building, on either side, and facing the grand avenue, stand two more immense buildings, one for the electrical and the other for the mining exhibit. Near by is the wooded island, a delightful gem of primitive nature, in striking contrast with the elaborate productions of human skill which surround it. In the southwest portion of the grounds are great depots, the numerous railway tracks, and the stock exhibits. The Forestry Building fronts the lake in the southeast, and near by is the Sawmill, the Dairy Building, the Krupp exhibit, the Convent of La Rabida, and various other smaller but equally interesting structures.

The exhibits at the Exposition cover a wider range and are far more numerous than were ever before gathered together. The whole world is interested, and all the nations of the earth participate. From far-away India, Burmah, Siam, China, Japan, Persia, islands of the Pacific, Australia, Tasmania Egypt, Turkey, and the strange lands of mysterious and almost unknown Africa come attractions of interesting character. All the European nations display great interest in the Exposition, and all have given the most practical evidence of their unqualified support and coöperation. Their finest collections of art are gathered here, and each country displays in the most complete manner its varied resources. All of the countries of South and Central America, with Mexico, make the most elaborate and extensive exhibition of their splendid resources and products. Millions of money have been expended by these foreign countries, and the beauty of the Exposition has been enhanced thereby to a greater degree. Many of these countries have constructed buildings of the finest character in which to make their exhibits, the style of architecture being characteristic of the country represented. Thus, in addition to the beautiful buildings erected by the Exposition, there is also provided a grand display of architecture from every part of the world, making the variety of design so extensive as to be bewildering in its outlines.

Buildings and Grounds.—The dimensions of the great Exposition buildings are indicated in the following table:

	Dimensions in feet.	Area in acres.
Manufactures and Liberal Arts	787 x 1687	30.5
Administration	262 x 262	1.6
Mines	350 x 700	5.6
Electricity	345 x 690	5.5
Transportation	256 x 960	5.6
Transportation Annex	425 x 900	8.8
Woman's	199 x 388	1.8
Art Galleries	320 x 500	3.7
Art Gallery Annexes (2)	120 x 200	1.1
Fisheries	165 x 365	1.4
Fisheries Annexes (2)	135 diam.	.8
Horticulture	250 x 998	5.7
Horticulture Greenhouses (8)	24 x 100	.5
Machinery	492 x 846	9.6
Machinery Annex	490 x 550	6.2
Machinery Power House	490 x 461	2.1
Machinery Pumping Works	77 x 84	
Machinery Machine Shop	106 x 250	
Agriculture	500 x 800	9.2
Agriculture Annex	300 x 550	3.8
Agriculture Assembly Hall, etc.	125 x 450	1.3
Forestry	208 x 528	2.5
Sawmill	125 x 300	.8
Dairy	100 x 200	.5
Live Stock (2)	65 x 200	.9
Live Stock Pavilion	280 x 440	2.8
Live Stock Sheds	---	40.0
Casino	120 x 250	.7
Music Hall	120 x 250	.7
United States Government	345 x 415	3.3
United States Government imitation battle-ship	69.25 x 348	.3
Illinois State	160 x 450	1.7
Illinois State Wings (2)	---	.3
Total		159.3

The Exposition buildings, not including those of the Government and Illinois, have also a total gallery area of 45.9 acres, thus making their total floor space 199.7 acres. The Fine Arts Building has 7,885 lineal feet, or 145,852 square feet of wall space.

The following table indicates the total area in square feet in the principal buildings and the amount of space assigned to foreign and domestic exhibitors:

DEPARTMENT.	Total Area.	Foreign Exhibitors.	Domestic Exhibitors.
Agriculture	415,348	134,732	251,471
Horticulture	158,593	40,516	69,612
Fisheries	80,598	24,875	42,132
Mines and Mining	272,615	86,380	142,918
Machinery	456,661	129,202	204,771
Transportation	590,589	160,654	402,938
Manufactures	790,942	428,670	215,927
Electricity	185,100	60,932	137,072
Fine Arts	192,436	161,992	30,444
Liberal Arts	346,206	119,754	202,420
Ethnology	101,312	43,656	57,656
Forestry	52,566	22,664	29,902
	3,642,966	1,420,027	1,787,263

HOW TO REACH THE EXPOSITION.

Site.—The World's Columbian Exposition is located at Jackson Park and the Midway Plaisance, seven miles south of the city hall of Chicago. By rail it takes from a quarter to half an hour to reach it; by steamboat forty-five minutes, and by cable cars about one hour.

Approaches.—There are five principal methods of reaching the Exposition grounds with a possible sixth route for the leisurely and luxurious, to be found by driving to the park by way of the magnificent Michigan Avenue Boulevard, and the inevitable last resort, the seventh, in walking to the grounds, for those fortunate enough to secure accommodations in close proximity to the gates.

The more usually used routes are:

1. **The South Side Rapid Transit Railroad** (the Alley Elevated road), whose down-town terminal is located on Congress Street, between Wabash Avenue and State Street, within a stone's-throw of the Auditorium Hotel. This line serves as one of the principal routes to the World's Fair grounds, having a capacity for conveying over 40,000 passengers per hour. It has 46 locomotives, 180 cars, 37 miles of track, and cost $6,750,000. Opened for traffic on June 6, 1892, it reaches Jackson Park in 35½ minutes for local slow trains and 24½ minutes from Twelfth Street by through fast trains.

The stations are Congress Street (down-town terminus), Twelfth, Eighteenth, Twenty-second, Twenty-sixth, Twenty-ninth, Thirty-first, Thirty-third, Thirty-fifth, Thirty-ninth streets, Indiana Avenue, (here the line crosses to the alley between Prairie and Calumet avenues), Forty-third, Forty-seventh, Fifty-first, Fifty-fifth, Fifty-eighth, Sixty-first streets, South Park Avenue, Cottage Grove, Lexington, Madison, Stony Island avenues, and Jackson Park. Fare, 5 cents, single journey.

The views on the route are not particularly interesting, at first consisting mainly of back yards and clothes-lines; but as the train reaches Fortieth Street it crosses fine boulevards, and later runs in view of Washington Park. At the Fair grounds the train lands the visitor right in the grounds, in a specially constructed depot on the roof of the annex of the Transportation Building. Admission tickets to the grounds can be purchased at all stations except Congress Street, where the pressure of traffic is too severe; but this want is supplied by the principal hotels selling the necessary pasteboard to tourists desirous of purchasing them before arrival at the grounds.

The Exposition station is situated on the roof of the annex to Transportation Hall, close beside the station of the Intramural Railroad, so that passengers from down-town may transfer from one to the other without descending to the ground.

Entering the park at Sixty-third Street and Stony Island Avenue, the south side tracks curve south into the station, discharging passengers opposite the end of Sixty-fourth Street.

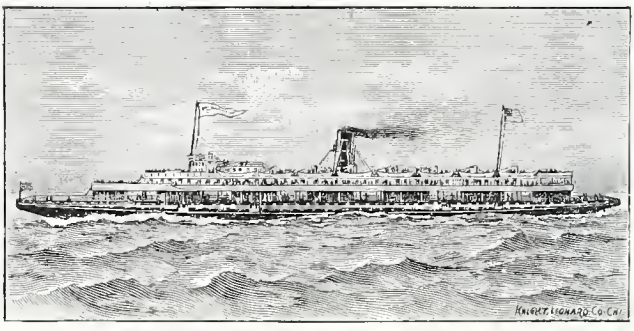
The station platform itself is 250 feet long and 80 feet broad, running north and south. It is covered with an iron roof and surrounded by a picket fence 7 feet high.

Coming into the grounds the trains all run on the south track and in going out take the north track, keeping always to the right, according to the rule of the road. The engine will always be in front of the train.

The Intramural station is alongside and just east of the "L" station. Passengers landing on the west track who want to take the Intramural pass through turnstiles and go across a bridge which hangs directly over the staircase beyond the edge of the platform to the east; and those landing on the east tracks will find turnstiles to admit them to the Intramural platform, which is only divided from the east platform by a fence.

2. **The Illinois Central Railroad Company,** whose depots are located at the Lake Front foot of Lake Street, at the foot of Van Buren Street, and at Twelfth Street and Park Row. This line has a capacity of 240,000 World's Fair passengers per day in addition to its ordinary and extensive suburban traffic. Its express trains for the Exposition start every two and one-half minutes if necessary, and reach Sixty-third Street in fifteen minutes, stopping *en route* between Fifty-ninth and Sixtieth streets, at the Midway Plaisance. The suburban trains starting from the foot of Lake Street are convenient for reaching the State buildings, foreign buildings, Art Palace, and Woman's Building by alighting at Fifty-seventh Street (South Park Station) (B 13); while the Sixty-third Street Station (Q 12) is convenient for the Transportation, Administration, and other principal buildings, the Grand Court of Honor, the Peristyle, etc. The fare for the round trip from Van Buren Street to Sixtieth Street by World's Fair trains is 20 cents. Admission tickets to the Fair can be purchased at the Van Buren Street Depot and principal stations, 50 cents. By the suburban and slower line the single fare is 15 cents to Sixty-third Street, and round trip 25 cents. By special concession all passengers *from Van Buren Street* are landed on the Midway Plaisance instead of entering the Central Depot of the Exposition. The special cars for World's Fair traffic are roomy and cool. Boarding one at Van Buren Street the visitor is rapidly carried past the Lake Front Park on the right, with its Columbus Statue and the huge stone structure of the Auditorium Hotel as landmarks; on the left is the harbor, with innumerable craft of all kinds, all bound for the "White City." At Twelfth Street and Park Row is the new depot of the company, while along Park Row is the house in which Gen. John A. Logan lived. At Eighteenth Street the line skirts the

Lake Front and runs at the rear of Mr. George M. Pullman's magnificent residence. This is historic ground in the annals of Chicago, for by the old cottonwood tree in the roadway the treacherous Pottawattomies massacred the garrison of old Fort Dearborn on August 15, 1812. A handsome monument, with artistic bas-relief, has been designed by the sculptor Carl Rohl-Smith, and erected at the cost of the generous Pullman car magnate. Still skirting the lake, whose limpid waters dance and ripple in the sun's bright rays, the visitors get a glimpse of the lofty Stephen A. Douglas Monument (on the right, near Thirty-fifth Street, in a pretty park), with its patriotic inscription, "Tell my children to obey the laws and uphold the Constitution." The line now skirts the choicest residence section of Chicago, passes the Farragut Boat Club House on the lake shore, and runs on the landward side of the huge Chicago Beach Hotel at Fifty-first Street. At Fifty-fifth Street the Steele Mackaye Spectatorium Hall and many other fine buildings are seen on the left, with the Windermere Hotel at the corner of the same street and Cornell Avenue. We now enter the World's Fair district, and at Fifty-seventh Street Station get a view of the grounds on our left. Here are the State buildings, with Washington's lofty flagstaff and California's mission-like edifice, the Woman's Building, and Illinois, with its tall and inartistic dome. Now the train slackens speed and then stops, and the visitor alights at the Midway Plaisance, where he can enter the grounds proper by going to the left, or explore the Plaisance by taking the right-hand course.



Whaleback Steamer "Christopher Columbus."

3. By Other Railroads to the Exposition.—All railroads bringing passengers *to* Chicago enter the Central Railroad Depot (N 16), in the rear of the Administration Building, where the most satisfactory arrangements for visitors' comfort have been made. Several roads have made switching arrangements whereby passengers from their down-town depots will be able to travel direct to the Fair. Residents on the West Side of the city can travel by the Northern Pacific and Baltimore & Ohio, landing at the Central Railroad Depot.

4. By Steamer on Lake Michigan.—The water route to the World's Fair is the scenic route, and to the majority of visitors is the most attractive, embracing as it does a sail for several miles on the bosom of Lake Michigan, an excellent view of the harbor, and a continuous panoramic picture of Chicago's water front to the gates of the Exposition.

The lake route to the Exposition grounds is unquestionably far the most delightful and popular. There can be no doubt that the great majority of visitors will prefer to reach the park by that means, and certainly the facilities are such as to enable them to do so.

From the deck of a steamboat the visitor obtains a view such as he can not get in any other way, and it is one of such surpassing attractions that no visitor will be content to miss it. He traverses Chicago's great outer harbor, where innumerable craft, large and small, with colors flying, are plying to and fro. Passing out into the lake he sees spread before his gaze for miles a panorama of the best-built and busiest city in the world. Before he tires of this the scene changes and before him lies the marvelously beautiful perspective of the Exposition, with its gilded domes, its lofty towers, the imposing façades of its great palaces, its fountains, statuary, greensward, and flowers—all gay with color or surroundings. The architectural and landscape features of the Exposition present a much more beautiful picture from the lake than they would from the top of an Eiffel tower, and this fact will weigh potently in inducing visitors to patronize the steamboats. The cooling lake breezes and the charm of music on the water also have their effect in the same direction. The distance is such that the round trip can easily be made in an hour and a half, allowing ample time for taking on and discharging passengers. The landing facilities for steamboats at either end of the route are practically unlimited. At Jackson Park very extensive piers and docks have been constructed, and a fine pier at Van Buren Street has been built for the express use of the World's Fair Steamship Company, which has the exclusive right of landing city passengers *in* the Exposition grounds. This company has a fleet of some twenty-five steamers and conveys passengers at a uniform rate of 15 cents single fare and 25 cents for the round trip. In the fleet is the new steamer "Arthur Orr" (3,000 tons, capacity 3,500 passengers) and the largest passenger steamer afloat, the new whaleback "Christopher Columbus" (4,000 tons, capacity 5,000 passengers).

The Columbian Navigation Co.'s boats, starting from the foot of Randolph Street, and reached by way of the viaduct, land at the Fifty-fifth Street Pier, of which it has exclusive use, and places its passengers within two blocks of the Fifty-sixth Street and Cornell Avenue entrance to the grounds. Their fleet consists of ten large steamers,

elegantly appointed in all respects, and making the round trip every hour. Their capacity is 15,000 per hour; their fare for single trip, 15 cents; round trip, 25 cents. This company also has a fleet of fine steam-yachts and small excursion steamers, which can be rented by private parties, if desired. The company also has a special fleet of sixteen steamers leaving Lincoln Park and Fullerton Avenue, transferring their passengers at Randolph Street to their World's Fair line. Single fare, 15 cents; round trip, 25 cents.

5. **The Street (Cable) Car Route to the Fair** consists of two principal lines, namely: *The Cottage Grove Cars*, which, starting from the loop at Randolph Street, run along Wabash Avenue to Twenty-second Street, thence to Cottage Grove Avenue as far as the power-house at Fifty-fifth Street, thence to Jefferson Street, to Fifty-sixth, and then to Lake Avenue. To the leisurely traveler there can in pleasant weather be few more agreeable methods of reaching the Exposition grounds. Let him secure a front seat on the grip-car at Randolph Street and Wabash Avenue, and the varied sights that meet his eye on a fair summer's day will more than repay him for the fifty-three minutes or more occupied in reaching his destination. At the corner of Jackson Street the Wellington Hotel is seen on the left. Just before reaching Congress Street the Auditorium, with its lofty tower, looms up to the left. At Harmon Court the panoramas of the Battle of Gettysburg and Jerusalem and the Crucifixion are seen on the right and left, respectively, of the car-tracks. A little farther on the left is John Brown's Fort, located between Thirteenth and Fourteenth streets. Then on the same side of the way the tourist observes the front of Grace Church (Rev. Dr. Clinton Locke, rector), one of the leading Episcopal churches of Chicago. Immediately adjoining Grace Church is the Libby Prison War Museum and Uncle Tom's Cabin. At Sixteenth Street the cars cross the Illinois Central Railroad tracks. Here the huge red, castellated armory of the First Regiment of the Illinois National Guard is seen a block away on the left. Between Sixteenth and Eighteenth the visitor notices on the left hand Hardy's Subterranean Theater, and on the right, between Eighteenth and Twentieth streets, Havlin's Theater is passed. At Twenty-second Street the car turns eastward, crossing the Michigan Avenue Boulevard where the Lexington Hotel stands, and resuming its southern route at Cottage Grove Avenue, which is without noticeable feature until just beyond Thirty-third Street, when Groveland Park and Woodlawn Park are seen on the left, and a hurried glimpse is had of the Douglas Monument (see ante p. 38). In this locality Camp Douglas was located during the Civil War and many thousand Confederate prisoners of war were confined. At Thirty-ninth Street the Oakland Hotel and a vista of the beautiful Drexel Boulevard are seen on the left, the cars also crossing Oakwood Boulevard, which stretches away to the right. More railroad tracks are crossed, and the cars run parallel to the Drexel Boulevard until at Fifty-first the Drexel Fountain is seen on the left, surrounded by verdant, well-kept lawns and artistic flower-beds. Now the line skirts the largest of the city's breathing-spaces—Washington Park—until at Fifty-fifth Street the power-house, with its mammoth wheels and whirring engines, is on the left. Here the visitor desirous of reaching the northern (or State buildings) end of the Exposition grounds (B 14) should transfer to a South Park car (if not already on one), which turns to the left. Inquiry of the gripman or conductor will prevent mistake. The line running straight ahead lands visitors at the Fifty-ninth Street entrance to the Midway Plaisance (F 1), or by transfer to an electric-car system at the Sixty-third Street entrance to the grounds (L 14). Fare, 5 cents.

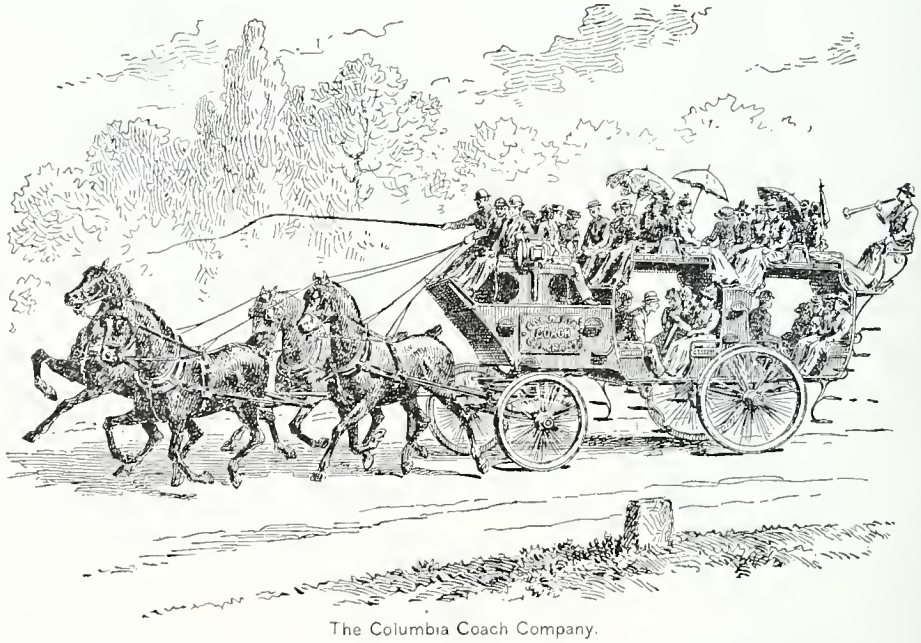
The State Street Cable-Cars, one block westward of the Cottage Grove cars, start from the loop near the Masonic Temple and traverse the heart of the retail-stores district of Chicago. The palace-like stores of Marshall Field & Co., Mandel Bros., Schlesinger & Mayer, and Siegel, Cooper & Co. are on the left, The Fair on the right; then the line runs through a squalid district sacred to the colored brother and his parasites. The Alhambra Theater is near Twentieth Street, on the right, and the boulevard is crossed at Fifty-fifth Street. Ask for a transfer before reaching Sixty-first Street, and there take the electric cars to the left, which will land the visitor within one block of the Exposition. Fare, 5 cents.

6. **Driving to the Fair.**—The Michigan Avenue Boulevard forms a most attractive route to the Fair, and the finest street in the world (as Max O'Rell styled it) is well worth traversing for those who have the time and can afford the carriage-hire. At numerous livery-stables well-appointed carriages can be secured at reasonable rates, and a line of handsome four-horse coaches runs regularly between the city and the Exposition grounds. The boulevard is bordered by the houses of Chicago's wealthiest citizens, and the route is fully described in the various guides to the city issued by the publishers of this guide.

The luxurious route to the Fair is that selected by the Columbia Coach Company, embracing the choicest section of the Chicago boulevard system. Leaving the hotels, the route leads down Michigan Boulevard to Oakwood Boulevard, thence by way of Grand and Drexel boulevards to Washington and Jackson parks. The well-sprinkled and dustless roads traversed are devoted entirely to pleasure-driving, and present an ever-changing scene of life, which might be characterized as the holiday side of Chicago. For miles on either side stand the palatial residences of Chicago's wealthiest citizens, while the magnificent grounds encircling

these ideal homes afford a refreshing glimpse of the pleasures of urban life. The coaches designed for this line combine all the advantages of the modern landau with those of the old-time "Tallyho," in supplying each passenger with an outside seat and an unobstructed view.

The drivers are old-time whips, who have been historic actors in the principal events of which the history of the West is made up. The overland route to the Pacific has been their stamping-ground, and those who have guided their six-in-hands through the tortuous ravines and defiles of the Rockies will have but a vacation in making the trip up and down the boulevards of Chicago. Here are drivers who, to carry out the boasts of these men, who scheduled ten



The Columbia Coach Company.

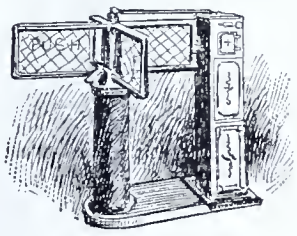
miles an hour between the Missouri River and San Francisco, can drive a four or six horse coach through places where the Eastern driver could not lead the animals by their halters. As nearly as may be in this sybaritie age, the passenger will realize what a trip across "the plains" used to be in the palmy days when old Ben Holliday, of Platte County, Mo., was the autocrat of all first-class travel between ocean and ocean; a journey which may now be made in a gorgeous Pullman car equipped with every luxury. The well-matched coach-horses will make the spin in any case in easy time, as relays will lighten the journey. The delights of the journey will far excel any possible written description. The fare has been fixed at an amount which will insure an exclusive and select patronage. Crowding will not be permitted, and the journey either way will be one of comfort—restful at night, exhilarating in the morning.

Schedule time will be made, leaving at short intervals the hotels in the heart of the city from 7.30 A. M. through the day. The booking office is located at 14 Jackson Street, in the Leland Hotel, where all definite information may be obtained.

7. Walking to the Fair.—As many hundreds of hotels and apartments are located in the immediate vicinity of the Exposition grounds, many will dispense with any method of conveyance other than their pedal extremities. To aid them in selecting the appropriate entrance—

The Entrances to the Exposition are set out below, and their locations discussed. It is well to know which is the most convenient of the *nineteen* entrances by which one may enter the park on three sides. Those who live on the South Side between the Illinois Central tracks and the lake, and within walking distance of the park, will find the Cornell Avenue entrance (A 15) the most available. It enters the park at the extreme north end, one block east of Stony Island Avenue. It will prove especially convenient to those living on East End and Everett avenues, Fifty-sixth Street, and the streets just north of Fifty-sixth Street. It is close to the Esquimau village and the northern group of State buildings. The Fifty-seventh Street entrance (B 14), fronting on Stony Island Avenue, will probably be the most used of all the park entrances. It is opposite the South Park Station of the Illinois Central Railroad (B 13), where all suburban trains from the city stop. The Cottage Grove Avenue cable also lands passengers within 300 feet of this entrance. It is the most direct entrance to reach the State buildings, the northern tier of foreign buildings, and the Art Palace. The entrance on the North Pier (E 22), at which boats from the city make their first stop, will also prove a convenient way to reach the southern tier of State buildings, the foreign buildings, the

model battle-ship "Illinois," the Government and Fisheries buildings. Those who come by boat will also find it the shortest route to the northern end of the great Manufactures Building. The southern end of the Manufactures Building, the Agricultural Building, the Monastery of La Rábida, the Forestry Building, the leather exhibit, the Krupp Gun Works exhibit, the Dairy exhibit, and the Casino and Music Hall may be easily reached through the entrances at the end of the great Main Pier (K 22–27), where there are 20 ticket-windows and 100 exit-gates. Returning to the west side of the park, which is bounded by Stony Island Avenue, one finds five gates below the Fifty-seventh Street entrance, making six entrances on the west side of the park in all. The entrances at Sixtieth Street (G 14) and Sixty-fourth Street (N 14) will be used by passengers who come from the city on Illinois Central suburban trains, as the railroad company has stations at all the streets named. The entrance at Sixtieth Street is between the Woman's Building and the Horticultural Building. It gives easy access to the Illinois State Building, the Wooded Island, and the Government and Fisheries buildings. It is also a direct entrance to the Midway Plaisance. The Fifty-ninth Street entrance (F 14) is at the northeastern corner of the Plaisance, and is the nearest one to the Illinois State Building. At the western end of the Plaisance (FG 1) is a large entrance fronting on Cottage Grove Avenue. The Cottage Grove Avenue cable-cars pass directly in front of this entrance.



An extension of the Cottage Grove Avenue road carries passengers from Cottage Grove Avenue by way of Sixty-third Street to the park, landing them directly at an entrance (L 14). This entrance gives easy access to the Choral Building, Transportation Building, and the Wooded Island. The Illinois Central trains stop at Sixty-third Street (Woodlawn Station) (L 12). From that station the nearest entrances are at Sixty-second and Sixty-fourth streets. Bicyclists can check their wheels at the Sixty-second Street entrance. Fee, 25 cents. The South Side Rapid Transit Company runs its trains down Sixty-third Street and directly into the grounds. The Sixty-fourth Street entrance (M 14) will be the most direct way to reach the Transportation, Mines, Electricity, Administration, Machinery, and smaller buildings at the southwestern end of the park. The entrance at Sixty-seventh Street (S 14) will prove convenient to those living in the extreme southern part of the city. It is at the southwestern corner of the park. Entrances at Sixty-fifth Street and Palmer Avenue (P 14) will probably be used mostly by workmen. Only those cars marked "Oakwoods" transfer passengers to the park at Sixty-third Street. Residents of Oak Park, Austin, and other western suburbs will be taken by rail directly into the grounds at the extreme southern end, and landed at the Central Railroad Depot (N 16), behind the Administration Building. The State Street cable-cars transfer passengers down Sixty-third Street to the park. The Sixty-second Street entrance (J 14) will be a desirable one for carriages and people from the great residence district west of the center of the park. In all there are provided for visitors to the park 326 turnstiles, 97 ticket-booths, 182 ticket-windows, and 172 exit-gates. There are also to be twenty-two ticket-booths in the business portion of Chicago. To recapitulate, gate facilities have been provided as follows:

Cornell Avenue.
Fifty-seventh Street.
Fifty-ninth Street.
East Illinois Central tracks.
West Illinois Central tracks.

South end:

Sixtieth Street.
Sixty-second Street.
Terminal Station.
Elevated Railroad.
Sixty-fourth Street.
Sixty-fifth Street Terrace.
Southwest corner park.
Palmer Avenue.

Midway Plaisance:

Monroe Avenue.
Greenwood Avenue.
Cottage Grove Avenue.
Greenwood Avenue (south).
Oglesby Avenue.

Steamer Landings:

Main Pier.
Naval Pier.

The big days at the Fair will see a crush about the ticket-windows at Jackson Park. In order to do away with this as much as possible arrangements have been made for the sale of tickets down-town as follows:

Van Buren Street Pier.

Depots of the Illinois Central Railroad:

Van Buren Street.
Randolph Street.
Twenty-second Street.
Thirty-sixth Street.
Forty-third Street.

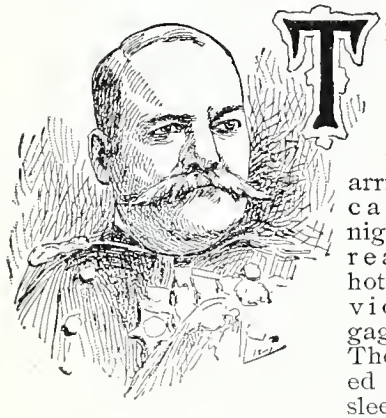
Hotels:

Palmer House.
Auditorium Hotel.
Auditorium Annex.
Sherman House.
Victoria Hotel.
Grand Pacific Hotel.

The visitor should refrain from purchasing admission tickets from street fakirs or strangers. Buy at the proper places or at the booths at the gates, and no forgeries will cause delay or refusal of admittance. The entrance-gates are novel, and operated by the insertion of the ticket, which is mutilated by machinery. They also register the entrance of each visitor.

CHAPTER III.

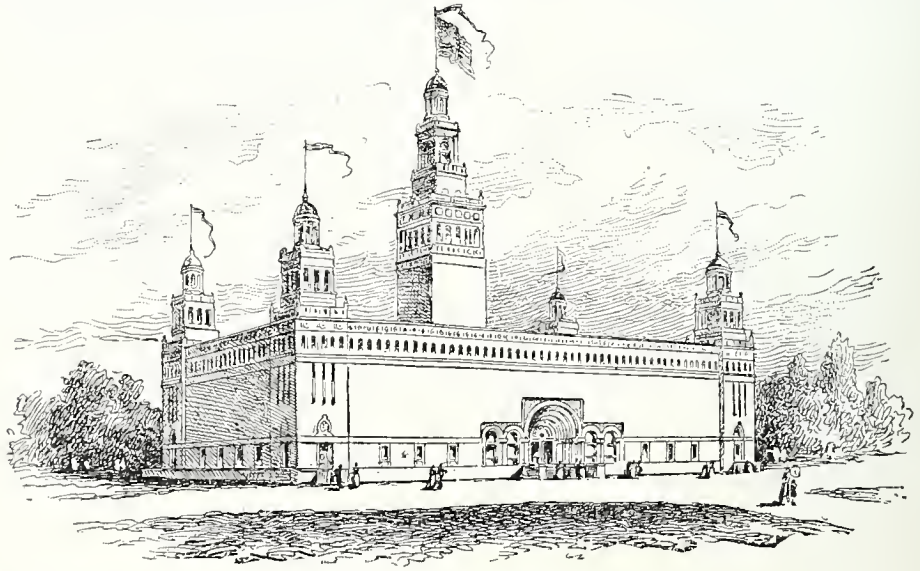
THE FIRST DAY AT THE FAIR.



THE Trip to the Fair.—Let us assume that the visitor has arrived in Chicago over night, and has reached his hotel or previously engaged rooms. Then, refreshed by a sound sleep, fortified by a substantial breakfast, he naturally desires to start off bright and early to visit the myriad wonders of the vast and beauteous "White City." Certainly he will desire on the first day of his visit to reach the Fair grounds as rapidly as possible. Let him proceed to the Elevated Railroad Depot at Congress Street, between Wabash Avenue and State Street, there taking the cars direct for the World's Fair grounds. The route has already been fully described (ante p. 37).

The Exposition station is located on the roof of the annex of the Transportation Building (Q 15), with a station of the Intramural Elevated Railroad in close proximity, so that a transfer to that system can be had without descending to the ground. Paying his 50 cents, purchasing a ticket, and passing through the automatic turnstile, the visitor descends a grand stairway fifty feet wide, and at length stands on that enchanted inclosure of white palaces which rose from a marsh and a morass in two years or less. In reaching the ground the visitor passes over the special exhibit of the Vanderbilt Railroad lines and Wagner Palace Car Company (M 15), while facing him are the exhibits of the Hygeia Mineral Springs Company (N 16), and a little farther to the right the Pennsylvania Railroad Company's exhibit and a model water station exhibited by the United States Wind-Engine and Pump Company of Batavia, Ill., with an ore-yard of the Ore Mining Company behind it.

The Hercules Iron Works of Chicago is famous for its ice-making machinery, and at the World's Fair its pavilion shows a grand exhibit of its machinery and methods. Its plant lies due west of the Administration Building, and its edifice, of the Romanesque order of architecture, covers a space 130 x 255 feet, five stories high. At each corner is an imposing tower 100 feet high, and the beautiful central tower, in reality a smoke-stack, has an altitude of 220 feet. The main entrance is a massive Roman arch supported by eight beautiful columns, the segments and spandrels of the arch ornamented with figures of Hercules, Vulcan, etc., in bas-relief. On either side of



The Cold Storage Building.

the doorway are heroic figures in the style of the andro-sphinx. From the main entrance the visitor passes into the engine-room, where are located three 120-ton "Hercules" machines of the latest type. On either side are the dynamos for arc and incandescent electric-lighting. The engine-room contains five engines, each of a different type, and the boiler plant, of two types of tubular and water-tube boilers, has a capacity of 800 horse-power. Above the boiler-room is a fire-proof story in which are located the ammonia condensers and water-purifying apparatus. To the left of the boiler and engine rooms is a two-story apartment, 100 x 130 feet, where the manufacture of ice under all conditions and by all processes may be seen. The plate system, from filtered water; the can system, from condensed steam, filtered and purified, and the can system from de-aerated water are all shown. The tanks can produce 110 tons daily when required. By the plate system ten tons daily is produced. Newly patented hoists for lifting the cans, electric cranes and cutting devices, owned by the company, are exhibited. The ice-storage room has a capacity of 3,000 tons. The cold-storage department has 700,000 cubic feet of space, divided into rooms for meat, fruit, vegetables, etc. The three methods of furnishing the cold air for plants of this kind are all thoroughly displayed.

The plant as a whole, in this department, as in the ice-making department, thus shows all of the approved methods of cooling in actual operation, with every facility afforded for comparison of the results obtained by each. The best methods of insulation are also exhibited in this plant, which, though intended only as a temporary one, has been fully equipped in all respects, so that the student of refrigerating methods may be fully repaid for his outlay of time and trouble in visiting it. Wood, and paper, and mineral wool are the materials used for insulating purposes, and they are the ones employed here, though the exterior of the building has been covered with staff, for decorative purposes solely. As every one may not be familiar with the composition of staff, it may be as well to state that it is composed of a light plaster of paris and hemp or other fiber cut into short lengths. Whether considered for ornament or use, this display may well take a high rank among the best, and will repay a visit and careful examination. It has only been a few years since ice-making, except by Nature's own process, was unheard-of, save by way of experiment; now we see large companies devoted to the manufacturing of ice-making machines alone, and under the blazing heat of the tropical sun. Ice has, in consequence, become as well known and almost as cheap as in the frigid regions of the polar circles. A cut of the Hercules Co.'s plant is herewith given.

The fifth floor will be devoted to a skating-rink with a floor of manufactured ice, giving patrons the full advantage of cold-weather skating, except that the atmosphere around is like summer. There will also be established on this floor a restaurant which for appointments and service will excel anything on the grounds.

The exhibit of the Eclipse Wind Engine Co., Beloit, Wis., is located outside of the north end of the Annex to the Transportation Building, and faces the stairway leading from the terminal of the South Side Elevated Railroad. It represents a railroad water-station, is made up of a tank 16 x 24 feet, on a standard substructure, and a 20-foot Eclipse railroad windmill on a 50-foot tower, connected to a 4 x 12 Eclipse railroad pump. The house contains a Fairbanks, Morse & Co.'s duplex steam pump and boiler — connected — and track tools. Across the front end of the lot is set a 60-ton 42-foot Fairbanks' railroad track scale, with track on the platform, on which are shown hand and push cars, a railroad velocipede-car, and a set of wrecking frogs.

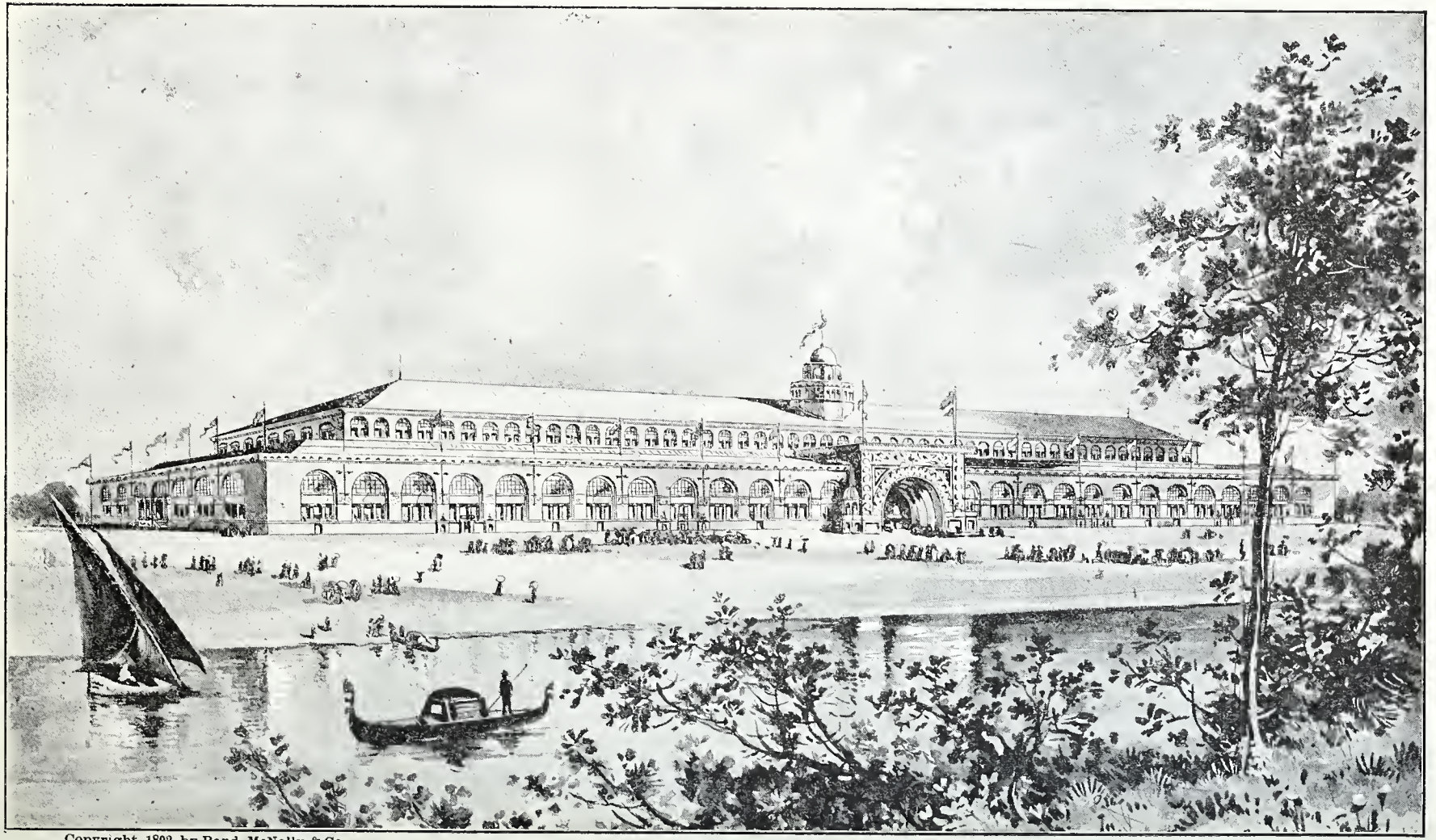
Near the end of the scale is located a stand-pipe, connected to the tank, showing the manner of filling engine tender with water other than by fixtures on the tank itself. A porch in front of the house covers the platform to the track scale.

The exhibit is an attractive one, and was installed by and is in charge of Fairbanks, Morse & Co. of Chicago.

THE TRANSPORTATION BUILDING

(Q 15), with its polychrome decoration and statuary (by John J. Boyle of Philadelphia), representing various inventors of improvements in transportation, subsequently described, comes next. It is in the form of three large train-sheds, is 256 x 960 feet, and has a floor area of nearly 9½ acres. An annex is 425 x 900 feet, and contains 9¼ acres of floor area. Cost of both, $370,000. Architects, Messrs. Adler & Sullivan of Chicago, who thus gracefully describe their artistic edifice:

The Transportation Building, designed by Messrs. Adler & Sullivan of Chicago, is one of the group forming the northern, or picturesque, quadrangle. It is situated at the southern end of the west flank and lies between the Horticultural and the Mines buildings. It is axial with the Manufactures Building on the east side of the quadrangle, the central feature of each of the two buildings being on the same east and west line. The Transportation Building is simple in architectural treatment, although it is intended to make it very rich and elaborate in detail. In style it is somewhat Romanesque, although to the initiated the manner in which it is designed on axial lines, and the solicitude shown for good proportions and subtle relation of parts to each other, will at once suggest the methods of composition followed at the École des Beaux Arts. Viewed from the lagoon, the cupola



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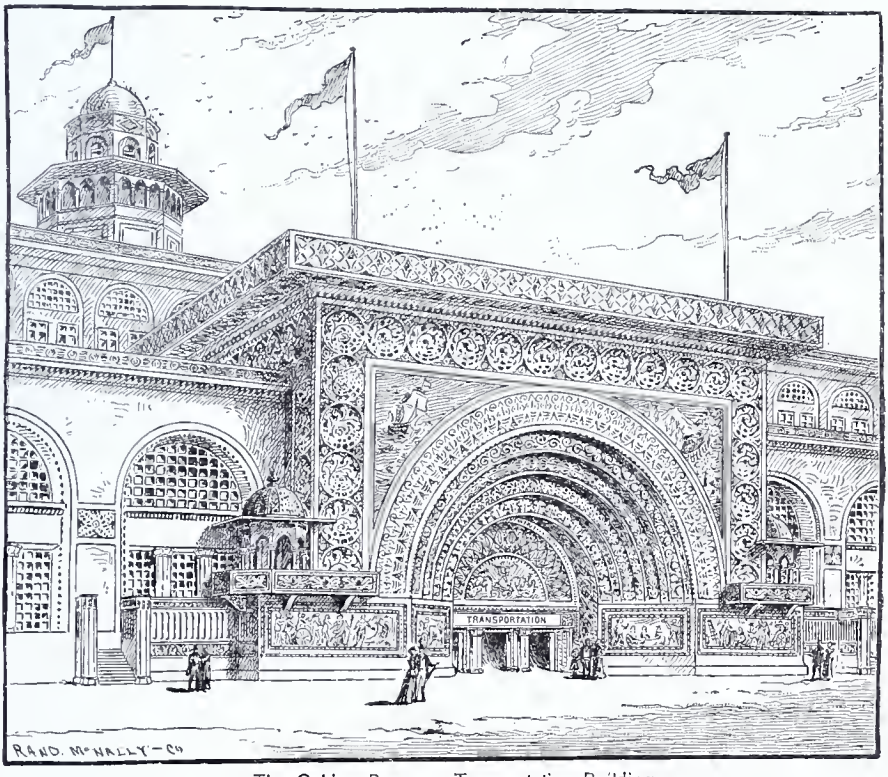
THE TRANSPORTATION BUILDING.

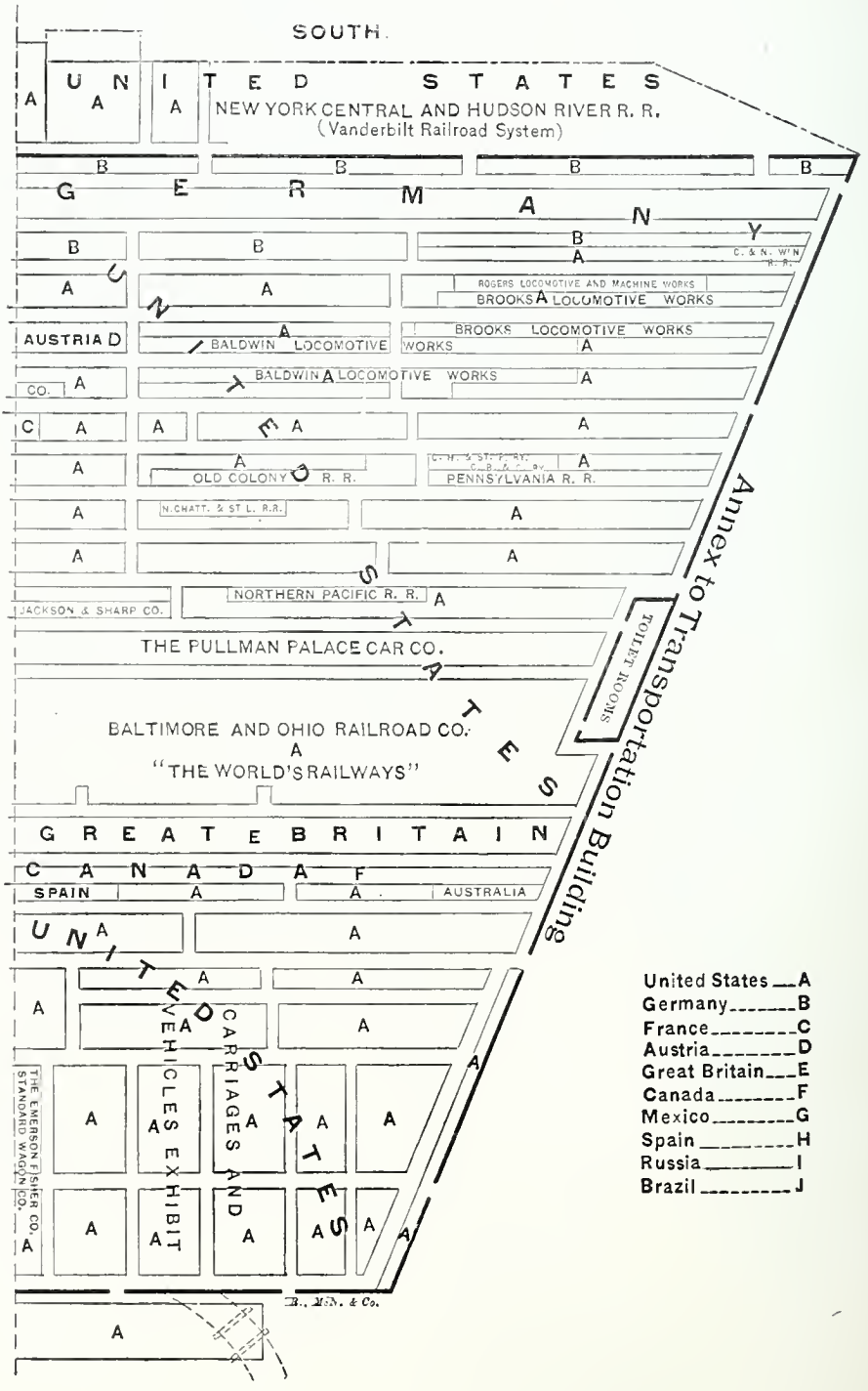
of the Transportation Building will form an effective feature southwest of the quadrangle; while from the cupola itself, reached by eight elevators, the northern court, a beautiful effect of the entire Exposition, will be seen. The main entrance to the Transportation Building consists of an immense single arch enriched with carvings, bas-reliefs, and mural paintings; the entire feature forms a rich and beautiful yet quiet color climax, for it is treated entirely in gold-leaf and called the golden door. The remainder of the architectural composition falls into a just relation of contrast with the highly wrought entrance, and is duly quiet and modest, though very broad in treatment. It consists of a continuous arcade with subordinated colonnade and entablature. Numerous minor entrances are from time to time pierced in the walls, and with them are grouped terraces, seats, drinking-fountains, and statues.



The Golden Doorway, Transportation Building.

The interior of the building is treated much after the manner of a Roman basilica, with broad nave and aisles. The roof is therefore in three divisions. The middle one rises much higher than the others, and its walls are pierced to form a beautiful arcaded clear-story. The cupola, placed exactly at the center of the building, and rising 165 feet above the ground, is reached by eight elevators. These elevators of themselves naturally form a part of the transportation exhibit, and as they also carry passengers to galleries at various stages of height, a fine view of the interior of the building may be easily obtained. The main galleries of this building, because of the abundant placing of passenger elevators, will prove quite accessible to visitors. The cupola, with its broad balconies, and the wide terrace at the foot of the clear-story roof will be used as a promenade for visitors. From these points a most beautiful view of the surrounding country can be obtained. The roof over the great main entrance is used as an outdoor restaurant.

The main building of the transportation exhibit measures 960 feet front by 256 feet deep; from this extends westward to Stony Island Avenue a triangular annex covering about nine acres, and consisting of one-story buildings sixty-four feet wide, set side by side. As there is a railway-track every sixteen feet, and as all these tracks run east and west, these annex buildings may be used to exhibit an entire freight or passenger train coupled up with its engine. Add to the effect of the exhibits the architectural impression given by the long colonnaded nave, and it may easily be imagined that the interior of the Transportation Building is one of the most impressive of the Exposition. The exhibits to be placed in the building naturally include everything of whatsoever name or sort devoted to purposes of transportation, and range from a baby-carriage to a mogul engine, from a cash-conveyer to a balloon or a carrier-pigeon. Technically, this exhibit includes everything comprised in Class G of the official classification. To assist in the placing of the exhibits, a transfer railway, with 75-foot turn-tables, runs


SOUTH.
UNITED STATES
NEW YORK CENTRAL AND HUDSON RIVER R. R.
(Vanderbilt Railroad System)
GERMANY
C. & N. W'N R. R.
ROGERS LOCOMOTIVE AND MACHINE WORKS
BROOKS LOCOMOTIVE WORKS
AUSTRIA
BALDWIN LOCOMOTIVE WORKS
BROOKS LOCOMOTIVE WORKS
BALDWIN LOCOMOTIVE WORKS
CO.
OLD COLONY R. R.
PENNSYLVANIA R. R.
N. CHATT. & ST L. R.R.
NORTHERN PACIFIC R. R.
JACKSON & SHARP CO.
THE PULLMAN PALACE CAR CO.
BALTIMORE AND OHIO RAILROAD CO.
"THE WORLD'S RAILWAYS"
TOILET ROOMS
Annex to Transportation Building
GREAT BRITAIN
CANADA
SPAIN
AUSTRALIA
UNITED STATES
VEHICLES EXHIBIT
CARRIAGES AND
THE EMERSON FISHER CO.
STANDARD WAGON CO.
B., McN. & Co.
United States A
Germany B
France C
Austria D
Great Britain E
Canada F
Mexico G
Spain H
Russia I
Brazil J

Main or Ground Floor of Transportation Building.

the entire length of the structure and immediately west of the main building.

Not the least interesting feature of the Transportation Building is the beautiful scheme of polychrome decoration to be applied to its exterior. To treat the building externally in many colors was the original thought of the architects in the first conception of their design. The architecture of the building, therefore, has been carefully prepared throughout with reference to the ultimate application of color, and many large plain surfaces have been left to receive the final polychrome treatment. The ornamental designs for this work in color are of great and intricate delicacy; the patterns, interweaving with each other, produce an effect almost as fine as that of embroidery. As regards the colors themselves, they comprise nearly the whole galaxy, there being not less than thirty different shades of color employed. These, however, are so delicately and softly blended and so nicely balanced against each other that the final effect suggests not so much many colors as a single beautiful painting.

Landscape artists practically use polychrome to a great extent in the rendering of

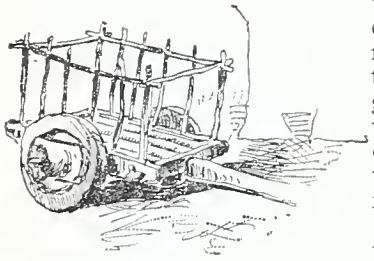
Willard A. Smith.

their paintings, for on close observation it is easy for even the uninitiated to see that the color changes almost every one-quarter square inch, and the beauty and effectiveness and truthfulness of a landscape painting depend very largely upon the extent to which the artist has softened and blended many colors into each other.

As in a landscape painting one will find spots of high sunlight and brilliant colors balanced by cool shadows and low tones, so in the Transportation Building there are parts in which the color is worked to a high pitch of intensity and others in which the coloring is soft, cool, and quiet.

The general scheme of color treatment starts with a delicate light-red tone for the base of the building. This is kept entirely simple and free from ornament in order to serve as a base for the more elaborate work above. The culmination of high color effect will be found in the spandrels between the main arches. Here the work is carried to a high pitch of intensity of color, and reliance is placed on the main cornice

of the building, which is very simply treated, to act as a balancing and quieting effect in the general composition. In the center of the spandrels is placed a beautiful winged figure representing the idea of transportation. This figure is painted in light colors and will have a background of gold-leaf.



The color scheme of the building as a whole, of course, culminates in the great golden doorway. This entire entrance, 100 feet wide and 70 feet high, which is incrusted over its entire surface with delicate designs in relief, is covered throughout its entire extent with gold, and colors in small quantities are worked in between the designs and reliefs so as to give the whole a wonderfully effective aspect.

ADLER & SULLIVAN,
Architects.

CHICAGO, February 25, 1893.

At the entrance to the south door of the Transportation Building stand, on the right, statues of Stephenson, Barrett, Scott, and a figure typical of water transportation; and on the left, statues of Montgolfier, Vanderbilt, Watt, and a figure typical of land transportation. Between these groups the visitor finds the southern doorway, and enters the building.

James Watt.

The Department of Transportation includes in its classification the following groups:

GROUP NO.

80.—Railways, Railway Plants, and Equipment.

81.—Street-Car and other Street-Line Systems.

82.—Miscellaneous and Special Railways.

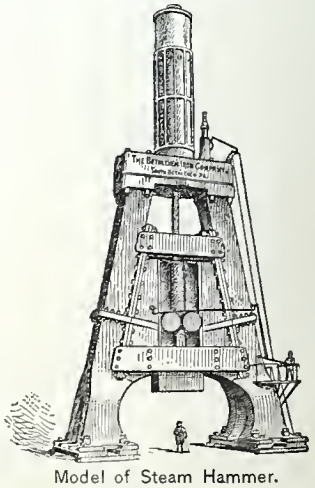
83.—Vehicles and Methods of Transportation on Common Roads.

84.—Aerial, Pneumatic, and other Forms of Transportation.

85.—Vessels, Boats; Marine, Lake, and River Transportation.

86.—Naval Warfare and Coast Defense.

Entering the south door of the Transportation Building, Germany's exhibit is found occupying this entire end and part of the annex. Its decorative exhibits are very fine. The particular features consist of two large locomotives; all kinds of cars, including a Red Cross ambulance train; interlocking switch systems, etc. Next on the right of the main aisle is the International Navigation Company's (the Inman Line's) fine display of models of ocean steamers, and a full-size section of one of their ocean liners; and opposite, to the left of the aisle, is the display of the Harlan & Hollingsworth Co., with its collection of gas engines, naphtha launches, etc. On the right, again, is found the Austrian display, consisting chiefly of saddlery and carriages, but also showing the zone system peculiar to the railway management of that country. On the opposite side is the display of Japan. Adjoining Japan's exhibit comes that of the Bethlehem Iron Company, which also occupies a corner of the Austrian space across the aisle.



Model of Steam Hammer.

We have now reached the striking exhibit of the Bethlehem Iron Company from the famous Gun and Armor Works, situated in the Lehigh Valley, at South Bethlehem, Pa. Even those who are unacquainted with the products of this company are attracted to the gigantic structure, which strides the main aisle like the Colossus of Rhodes.

We are here introduced to an exact repro-

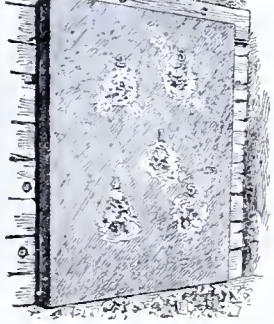
duction of Bethlehem's 125-ton steam hammer—the largest in the world—under which the heaviest armor plates are forged and shaped. It is appropriately placed amid the models and sectional plans of battle and merchant ships that require the products of the forge. It towers ninety-one feet in height to the very roof beams, and so excellently have the wood and staff been molded together that to all appearances the model is solid iron. The anvil block could not be shown in place as it would obstruct the passageway.

Bethlehem's exhibit is divided into three sections. Turning to the left and passing under a second arch, formed in a 61-ton housing of one of the hammer-legs, we enter the first section. Passing to the left toward the stairway we find ourselves between two immense steel forgings which are the barrel and jacket of a navy 13-inch cannon. They are splendid examples of the hollow forgings Bethlehem turns out from its famous hydraulic presses.

In the corner near the staircase is a smooth-forged trunnion hoop for securing a 12-inch 50-ton army gun to its carriage. Passing to the front of this section we find a navy 12-inch breech-loading rifle, a magnificent example of ordnance engineering. It was fabricated at the Washington Gun Factory of fluid-pressed, hydraulic-forged steel made at Bethlehem. It weighs 45.2 tons, is 37 feet long, has a muzzle velocity of 2,000 feet sec., and fires an 850-pound projectile with 425 pounds of powder, with an energy sufficient to perforate 22½ inches of iron.

Crossing the aisle at the foot of the stairway and entering the second section we find ourselves surrounded by a remarkable collection. On the right is a model of a 113-ton ingot, or casting, of steel from which the armor plates are forged by the colossal steam hammer.

Directly opposite is a large pile of forged steel hoops, beyond which are three splendid examples of steel armor, and a nickel-steel ventilator for the monitor "Puritan," seven feet in diameter, forged in one piece without welds. The largest is a curved nickel-steel plate, seventeen inches thick, one of thirteen required to form the barbette of the battle-ship "Indiana." While its shape displays the power of Bethlehem's huge bending-presses, its exquisite finish shows the marvelous machine facilities that establishment must possess.

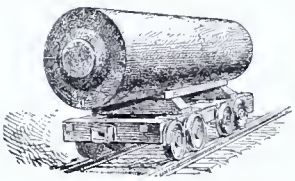


Nickel-Steel Armor Plate.

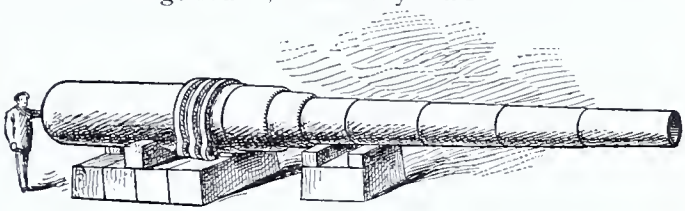
The next is one of Bethlehem's celebrated ease-hardened, nickel-steel plates, 10½ inches thick, which has been subjected to an attack of the enormous energy of 25,040 foot tons, during which the five 8-inch 250-lb. Holtzer armor-piercing shells lost their identity, and were completely pulverized, without seriously injuring the plate.

The third plate is the first heavy steel armor plate made in the United States. It is 11½ inches thick, and was tested in 1891, showing itself superior to any other plate of its size.

To the right is one of the most remarkable articles of the entire exhibit—a fluid-compressed steel ingot or casting, 15 feet long, 54 inches in diameter, weighing 48.3 tons. From a similar ingot, weighing 65 tons, was made the shaft of the famous Ferris wheel, or mammoth merry-go-round, in Midway Plaisance.



Ingot for Shaft for Ferris Wheel.



Twelve-inch Breech-loading Rifle "Alice."

Crossing another aisle, in the direction of the Annex, we enter Bethlehem's third section, and see on our left a hollow hydraulic-forged shaft, 67 feet long and 20 inches in diameter, forged in one piece.

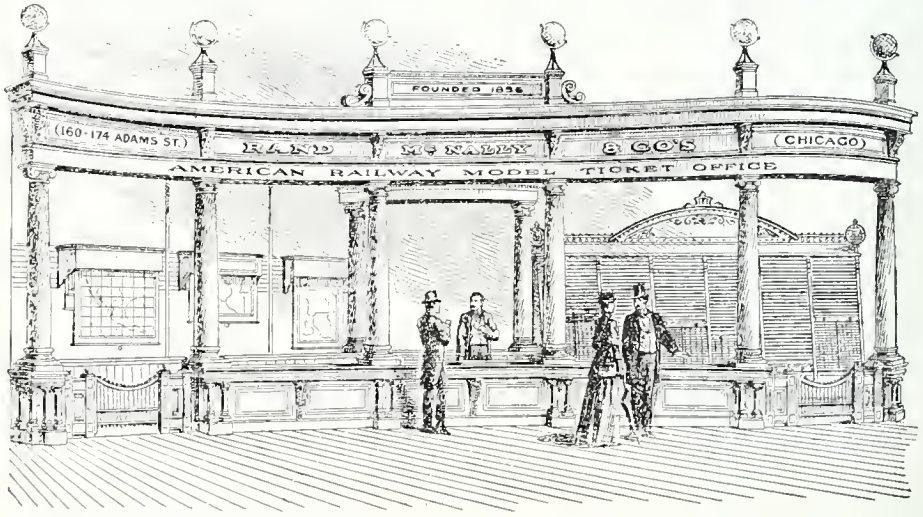
The exquisitely finished shaft on the right is a spare one, 40 feet long, 27 inches in diameter, weighing 30 tons, for the Old Colony Steamboat Company's "Puritan," of which a beautiful model stands close to the north of the great hammer. At the end of the section is a fine example of built-up work in the form of a counter-balanced crank for the Pacific Mail Steamship Co.'s "City of Sidney."

The handsomely polished steel shaft on the right as we pass out of this section is a solid crank for the United States cruiser "Minneapolis."

This exhibit also includes air flasks for Whitehead torpedoes, air-cushion cylinders, and cases containing sections of steel rails, billets, the Sayre joint, nickel-steel, etc. All of the black forgings are just as they came from the 2,500 to 16,000 ton hydraulic forging presses that form a part of the Bethlehem plant, a few narrow rings being machined to show the excellent quality of the metal.

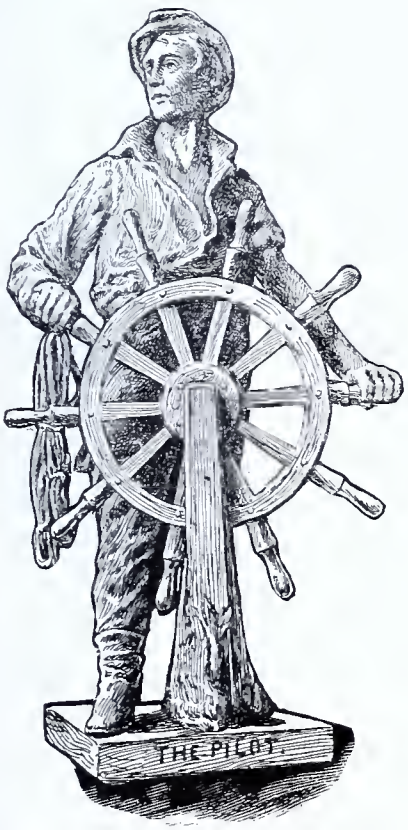
France is next, with several locomotives and other railway equipments, models of ocean steamers, etc., filling part of a section on the left of the aisle, extending on through the Annex, and also another section on the right. On the left, adjoining the French exhibit on that side, is the display of the Adams & Westlake Co.; and in immediate proximity on the same side is the exhibit of the town of Pullman, that ideal home of *industry*, so entirely due to the inven-

ive genius and matchless perseverance of Mr. George M. Pullman. Near this exhibit is a model ticket-office, fitted up by the firm of Rand, McNally & Co. of Chicago. The center of the building has now been reached, and here, in a circular open space, is found the exhibit of the Otis Co., consisting of eight passenger elevators, which convey visitors to the top of the building, whence a splendid view is had. For this service a charge of 10 cents is made. Passing on, Great Britain comes next, covering four full sections extending entirely across the building, and also into and across the Annex; the Australian exhibit occupying one corner. There is an endless amount of material here, chief of which is the locomotive "Lord of the Isles," built in 1851 for the first World's Fair, and which has been in continuous use ever since. There is also a complete train of English cars, with the grand compound locomotive "Great Britain," affording an opportunity for comparing British and American railway methods. The marine exhibit of Great Britain is especially fine; nearly all of her great ship-building firms being represented by models. One model, that of the armored war-ship "Victoria," is thirty feet long and cost $20,000. Many of her finest Atlantic liners, and also of her largest war-vessels, are displayed, and a model of the great Forth bridge in Scotland is shown. Australia shows a model of the wonderful zig-zag railway in the Blue Mountains of New South Wales. Canada's exhibit, like that of the mother country, extends entirely across the main building and Annex, but occupies much less space. One of its features is the splendid Canadian Pacific Railway train, the woodwork of which is of solid mahogany. This is probably the most luxurious train in existence. Next on the right is found the Johnson Railroad Signal Co., and across the aisle is the exhibit of Spain, which is made up chiefly of marine models, reproductions of celebrated fortresses, and a model of the Cordova bridge, whose foundations were laid when Jesus was a boy in Nazareth. To the right again is the Cunard S. S. Co.'s exhibit, consisting of nine models of their steamers. Here is seen their first vessel, the "Britannia," built in 1840, with a tonnage of 2,050, and 405 horse-power; and also their last, the "Campania," built in 1893, with a tonnage capacity of 13,000, and 30,000 horse-power. It is a proud and perfectly veritable boast of this company that never in its long career as a carrier of passengers has it lost a single one intrusted to its care. Turning now to the right, down the space between this and the carriage section is an aisle running south. First on its right is found the exhibit of the Argentine Republic, lying just back of the Cunarders; while across the aisle to the left Mexico's display is seen, consisting largely of exquisitely fine saddles and horse-trappings. Here is also a relief map of that republic showing modern systems of transportation. Brazil, next in order, occupies a space on both sides of the aisle. Passing this the visitor is again in the Canadian exhibit, with that of Great Britain following. Having examined these sections, and passed through that of France, which comes next, the space occupied by Russia is entered. Its chief object of interest is the fine locomotive "Androvitch." Crossing the aisle to the right a portion of Austria's exhibit is again encountered, with T. H. Truscott & Sons next on the left, followed on the same side by Chase, Eton & Co., and still on the same side the Bath Iron Co. The balance of space, to the end of the building, is devoted to the German exhibit, which has been already examined. Reaching this end the visitor turns to the left until another aisle, next to the wall, is found. Passing down this, more of the German display is seen; and the displays of Williamson, Kuhniseiler, and the Globe Iron Works, on the left, come next. On the same side, and occupying a small space to the right, Russia's exhibit is once more entered, followed by those of



Rand, McNally & Co.'s Exhibit, Transportation Building (near elevator).

France, Great Britain, Canada, Brazil, and Mexico, respectively. Turning now to the left the visitor goes straight ahead until the aisle next beyond the central one is reached. Passing south into this the New York Air Brake Co. is first on the right, across from the Westinghouse Co. One unique feature of this company's exhibit is the operation of air-brakes on a train of 100 cars, the largest train ever operated by a single system of brakes. Opposite Spain, on the left of the aisle, is the display of Eaton, Prince & Co., and adjoining them on the same side is a portion of Spain's exhibit, passing which Canada and Great Britain occupy both

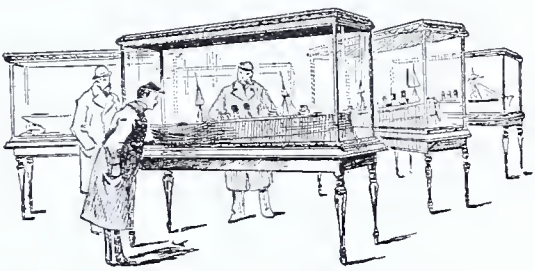


Statue, Transportation Building. J. J. Boyle, Sculptor.

sides of the walk; and next is the Pullman Co., on both sides of the aisle, showing a magnificent train of cars of their latest style. This is followed on the right by the Otis Bros. and on the left by the H. A. Wheeler display. Opposite Adams & Westlake, on the left, are Hale & Kilburn. A section of the French exhibit takes up space on both sides, as does that of the Bethlehem Iron Co., whose display has already been inspected. Farther on, to the right, Austria's display is continued, followed by Japan, covering both sides of the walk. The Detroit Boat Works and Thos. Drein & Sons occupy a section to the right, balancing that of Harlan & Hollingsworth across the passageway. The German exhibit is again reached and passed through, a turn to the

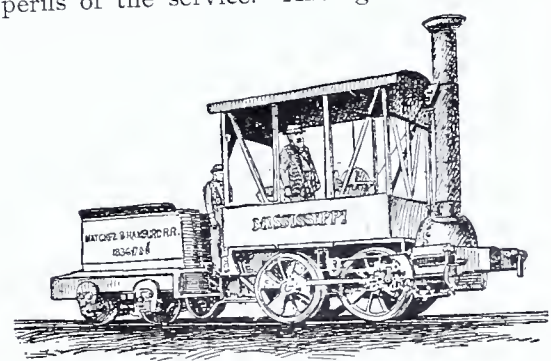
Alaskan War Canoe.

right is made, and walking on the extreme western aisle is entered. Along this the visitor finds the rear portion of the displays, which lie to the right of the last aisle passed through. The Baltimore & Ohio Railway's historical exhibit deserves special mention. This is the oldest railway in the world, having been opened to general traffic, from Baltimore to Ellicott's Mills, a distance of 14 miles, May 24, 1827, six months earlier



Models of British Ships.

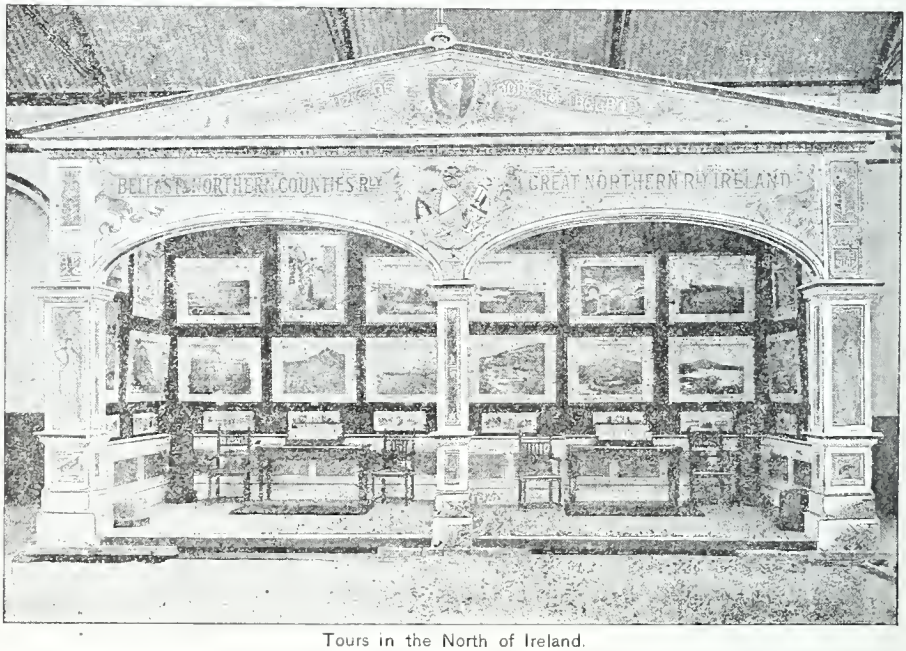
than the Liverpool & Manchester Railway, the first in Europe. The "York," costing $4,000, their first locomotive, is shown; also a "strap-rail" track, and other features of that day, as well as the latest improved types of engines, trains, and appliances. The Pilot Commission of New York, another special display, shows the model of a pilot-boat, scale of one-half inch to the foot; also oil paintings illustrating the hazards and perils of the service. Among the marine



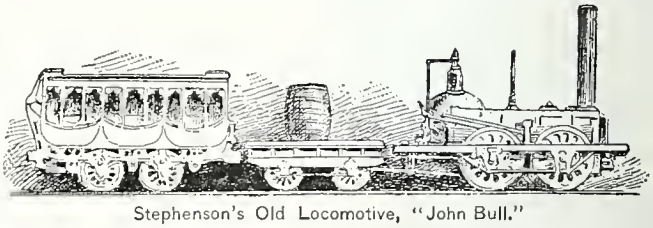
An Old-time Locomotive.

curiosities is a bateau found on the bank of the upper St. Croix River, and used before Illinois was organized as a Territory. It carried eighteen men and one ton of freight, and was employed in Indian trade. In Canada's exhibit are seen some curious boats and dog-trains. The British section shows the original Stephenson locomotive, the "Rocket." The Baltimore & Ohio exhibits Oliver Evan's steamboat on wheels, designed

to run on land or water. The Chicago & North-Western's exhibit contains the old "Pioneer," the first locomotive ever brought to Chicago. Near the exhibit of the London & North Western Railroad Co. of England, the Belfast & Northern Counties and Great Northern railroads of Ireland make, in Block U N 8, Group 80, a handsome exhibit of the beauteous scenery along their lines, installed in a pavilion not only attractive but artistic. The North German Lloyd Steamship Co. exhibits a globe, on the oceans of which the positions of all their various vessels are shown daily by small models moved to correspond to the movements of the originals. Jay Gould's passes are framed, and make a unique exhibit. The Pennsylvania Railway Co. display a model four-track suburban passenger station, with interlocking switch system, etc. Among the curios are mandarin and sedan chairs, walrus-hide boats, dog sledges, canoes, etc. Daniel Webster's carriage—which has carried such people as Henry Clay, Charlotte Cushman, Martin Van Buren, and Dean Richmond—is in this building, as is also the model of Columbus' ship, the "Santa Maria." The "Albion," "Samson," and "Progress" are antique locomotives that will excite the curiosity of every one, as will the "Queen-Empress," a huge English engine of recent construction. The "Peppersass," the first of mountain-climbing engines, is also here. Stuffed mules, ox-carts from Mexico, Madeira, and Sicily, grees, dongas, dug-outs, and balsas are seen on all sides. New York's canal system is exhibited by means of a relief map. The New York Central & Hudson River Railway has a building near the Sixty-fifth Street entrance to the grounds which also includes the Wagner Palace Car Company's exhibit. The Hoboken Ferry Company, in the entresol; the Brooks Locomotive Works, in the Annex; the Providence & Stonington Steamship Company, in the gallery over the main entrance; the American Ship Windlass Company; the Krebhiel Palace Car Company; the Crane Company of Chicago, and many others have notably excellent displays. The north end of the building is taken up by the display of wagons, carriages, buggies, etc., and this exhibit offers rare attractions, though it is impossible to particularize, even by mere name, the exhibits whose merits deserve it. Brewster of New York, Studebaker of Chicago, the Glen Falls Buckboard Company, Flandrau, the Moline Company, Fish Bros., and dozens, even hundreds, of others might be named.



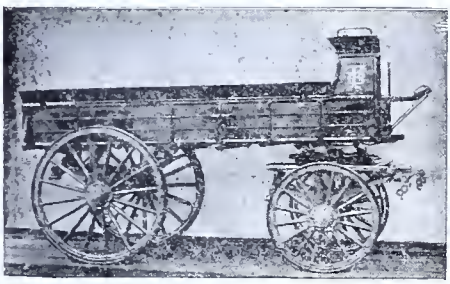
Tours in the North of Ireland.


Stephenson's Old Locomotive, "John Bull."

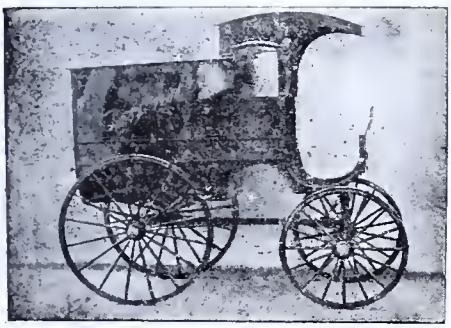
The Fish Bros. Wagon Co., whose factory and salesrooms are at Racine, Wis., where their storerooms and lumber-yards cover an area of fifteen acres, make a fine display in the Transportation Building. This firm employs 325 men and has a capacity of 12,000 farm and 3,500 spring wagons yearly. Their plant has recently been extended, and equipped with the latest machinery for the making of wagons, so that they calculate in the near future to double their output. Their World's Fair exhibit shows ten different styles of vehicles, from the strongest lumber wagon capable of hauling the

heaviest timbers, etc., to the daintiest and lightest spring wagons. The latter style consist of laundry wagons, grocery wagons, notion wagons, and beautiful parcel-delivery

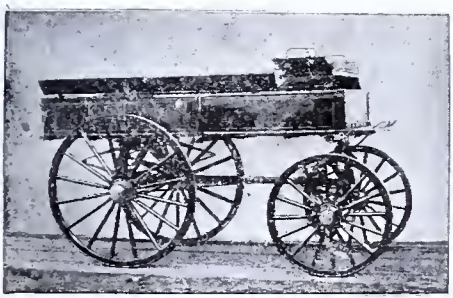
Grocery Wagon



Platform Spring Wagon.

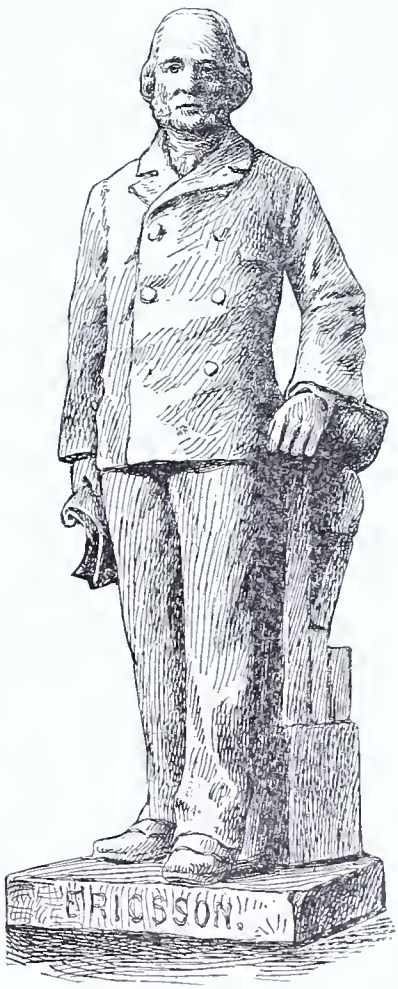


Laundry Wagon.



General Delivery Wagon.

wagons; one of which in white and gold ornamentation is very stylish and beautiful. The farm wagons that come from this celebrated factory are too well known to need description, as they may be seen in every section of the country. Their spring wagons, the axles of which will bear a weight of from 1,000 to 10,000 pounds, are models of such vehicles, and the heaviest of them weigh but 3,350 pounds—a trifle compared to their carrying capacity. The fierce competition which prevails in the wagon trade has stimulated the inventive faculty of the manufacturers, as well as their artistic taste, and it is certain that in the race for supremacy in beauty of construction, excellence of material used, and general utility of vehicles, the Fish Bros. Wagon Co. has not suffered itself to be excelled by any of its competitors.

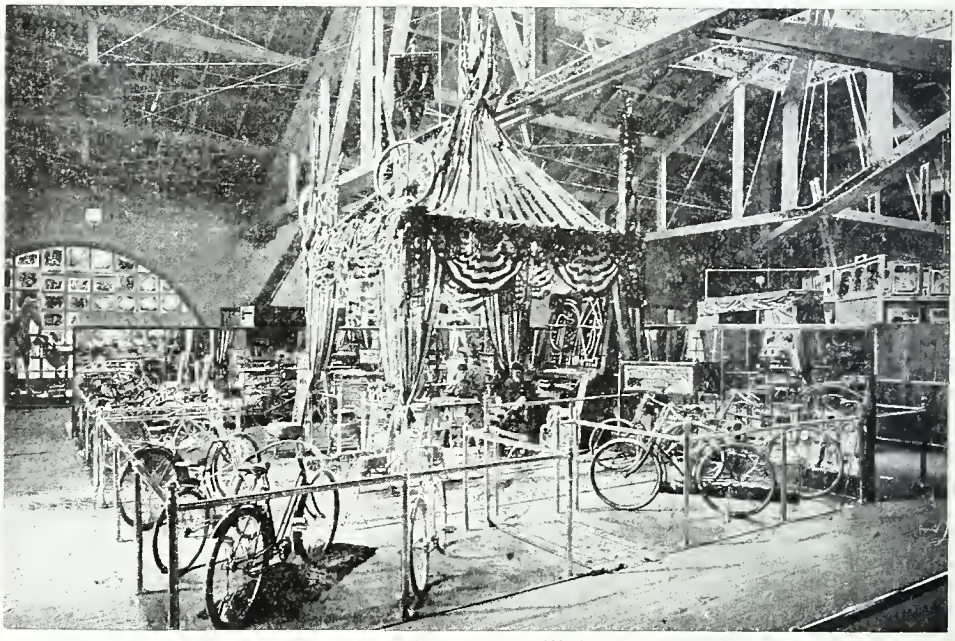


John Ericsson.

Bicycling in America has had a rapid and steady growth, and as the improvement in the character of these vehicles keeps pace with the demand for them, it is safe to assume that at no distant day their use will become almost universal. The wheel of a dozen years ago was but a crude invention compared with the swift, noiseless, easily propelled, and smoothly riding one of to-day;

and as the manufacturers are untiring in their efforts to distance competitors and please their customers, the coming cycle may be as nearly perfect as anything earthly can ever hope to be.

Among those displayed at the Exposition none are finer in finish nor more perfect in construction than the bicycles manufactured by the Western Wheel Works, which have a factory and office at Wells, Schiller, and Siegel streets. The officers of the company are A. Shoeninger, president; L. A. Shoeninger, secretary; R. H. Boericke, treasurer; O. Unzicker, master mechanic. These gentlemen by their energy and mechanical skill, aided by a corps of over 1,200 fine artisans, have succeeded in placing their Chicago wheel in the front rank of all pleasure and racing bicycles. Their establishment is the largest in the country, maintaining two factories; one for producing their celebrated wheels, the other for turning out children's carriages, etc.



The Western Wheel Works.

So well known has the product of this company become that there has grown up a steady and increasing demand for their wheels, not only from all parts of the United States, but also from Mexico and the South American States, and their representatives are met with in all the principal cities of these countries.

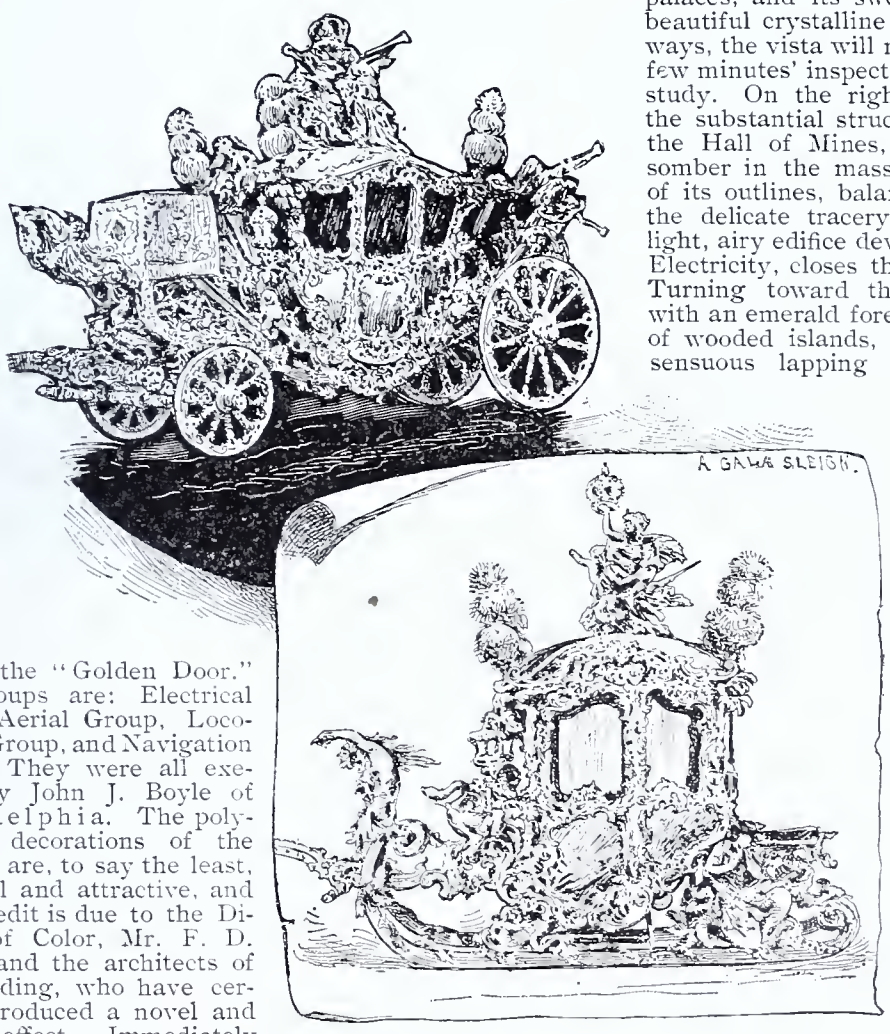
The whole establishment is lighted by electric light derived from their own dynamo, one of the largest in operation, 1,200 incandescent lights being distributed over the establishment. In fact, it is a model of its kind in every department; everything within the reach of capital has been done to make it what it is.

To all who are fond of cut-of-door exercise—and what healthy person is not?—the inspection of these displays will give a pleasure, for even though one may not be a rider himself, he is bound to admire not only the brilliant finish of these wheels, but also the mechanical ingenuity shown in their fashioning, making them at once light, graceful and strong, easily ridden, of perfect balance, yet swift as the eagle's flight. There can indeed be little doubt but that some form of bicycle will be the vehicle of the future, as it has well been called the horse with feet of velvet, frame of iron, and nerves of steel; one which knows no thirst, hunger, nor weariness, and one that day or night is ever ready to answer to its master's demands.

Before concluding, it may be well to say a word or two in regard to the bicycle and its uses considered from a hygienic point of view. It may be possible that the old-style two-wheeled velocipede, from its imperfect mechanism and its want of proper tires, might have had an injurious effect upon the frame by its jarring motion, but the improved wheel possesses none of these defects, and even upon rough roads, or in crossing defective pavements, car-tracks, etc., there is not the slightest perceptible jar. The most eminent medical testimony is to the effect that such wheels as those of the Western Wheel Company are beneficial even to persons afflicted with incipient spinal troubles, as well as to all other invalids.

The visitor should be informed that in any building whose contents specially interest him a section of the official catalogue can be purchased at a reasonable price. Having proceeded through the building, the tourist, emerging from the northern door, should face it, and inspect the statuary grouped about this end of the building. On his right hand, as he stands facing the door,

are seen statues of J. Edgar Thompson, Ericsson, Fulton, and a figure typical of water transportation; on his left are Watt, Papin, Stephenson, and a figure emblematic of land transportation. A good plan is next to go around to the front of the building, facing the lagoon, in order to inspect the statuary and the famed "Golden Door," whose decoration alone cost $25,000. The statuary on the lagoon façade of the building is similar, but in reverse order, on each side of the "Golden Door." The groups are: Electrical Group, Aerial Group, Locomotive Group, and Navigation Group. They were all executed by John J. Boyle of Philadelphia. The polychrome decorations of the building are, to say the least, beautiful and attractive, and great credit is due to the Director of Color, Mr. F. D. Millet, and the architects of the building, who have certainly produced a novel and artistic effect. Immediately in front of the "Golden Doorway," and flanking the landing-place of the trim little electric launches, stand the heroic statues of those hard-riding "centaurs of the plains," "the Indian" and "the Cowboy," designed and executed by the American sculptor A. Phimister Proctor. These statues, which are intended to perpetuate two rapidly disappearing types of our Western frontier life, are fully and particularly described subsequently in discussing the statuary of the Main Basin, where other and remarkably fine specimens of the handiwork of Proctor and Kemeys adorn the graceful bridges, or stand guard, like weird sentinels, at the boat-landings. Above the main eastern entrance is located an attractive restaurant, from which a fine far-reaching view of the Exposition's grounds and many of its glorious attractions is obtainable. It can be truly said of the great "White City," as has already been remarked by some observer, of the city of Washington, that it is "a city of magnificent distances," and looking out over its wide-spreading reaches of statues, fountains, temples, and palaces, and its sweeps of beautiful crystalline waterways, the vista will repay a few minutes' inspection and study. On the right hand the substantial structure of the Hall of Mines, almost somber in the massiveness of its outlines, balanced by the delicate tracery of the light, airy edifice devoted to Electricity, closes the view. Turning toward the lake, with an emerald foreground of wooded islands, and the sensuous lapping of the smooth waters of sunny lagoons, crowded with beautiful launches and gondolas from far-away Venice, the vista is abruptly terminated by the titanic proportions of the Manufactures and Liberal Arts Building, the most immense ever erected by the hands of men. To the left, those twin architectural monstrosities, the building of the United States Government, and that of the State of Illinois, with its lofty but thoroughly inartistic dome, stand out in bold, we had almost said brazen, relief from the classic, and in some instances unique,



Coach and Sleigh of King Ludwig II. of Bavaria.

structures of our foreign guests, while beyond and around are seen the State buildings, in every conceivable style of architecture.

Robert Fulton

Off to the left of this building, the visitor notices the **Hall of Mines and Minerals** (L 17), whose architect, Mr. S. S. Beman of Chicago, thus ably describes this artistic edifice:

THE MINES AND MINING BUILDING

Is located at the southern extremity of the western lagoon, or lake, between the Electricity and Transportation buildings, and is 700 feet long by 350 feet wide. Its architecture has its inspiration in the best types of early Italian Renaissance, though sufficient liberty is taken to invest the building with the animation that should characterize a great general exposition; this imparts a French spirit to the exterior design. In plan it is simple and straightforward, embracing on the ground-floor spacious vestibules, restaurants, toilet-rooms, etc. On each of the four sides of the building are placed the entrances, those of the north and south fronts being the most spacious and prominent. To the right and left of the entrances, inside, start broad flights of easy stairs, leading to the galleries, which are sixty feet wide and twenty-five feet high from the ground-floor, and are lighted on the sides by large windows, and from above by a high clear-story extending around the building.

The main fronts look southward on the Great Central Court, and northward on the western and middle lakes and an island gorgeous with flowers. The principal fronts display enormous arched entrances, richly embellished with sculptural decorations, emblematic of mining and its allied industries. At each end of these fronts are large square pavilions, surmounted by low domes, which mark the four corners of the building, and are lighted by large arched windows extending through the galleries.

Between the main entrance and the pavilions are richly decorated arcades, forming an open loggia on the ground-floor and a deeply recessed promenade on the gallery floor level, which commands a fine view of the lakes and islands to the northward, and the Great Central Court on the south. The covered promenades are each 25 feet wide and 230 feet long, and from them is had access to the building at numerous points. The loggia ceilings are heavily coffered and richly decorated in plaster and color. The ornamentation is appropriately massed at the prominent points of the façade. The exterior presents a massive though graceful appearance.

F. J. V. Skiff.

CHICAGO. S. S. BEMAN.

The official classification of the Department of Mines and Mining consists of 123 classes of exhibits, grouped as follows:

GROUP NO.

42.—Minerals, ores, native metals, gems, crystals, geological specimens.
43.—Mineral combustibles—coal, coke, petroleum, natural gas.
44.—Building stones, marbles, ornamental stones, quarry produets.
45.—Grinding, abrading, and polishing substances.
46.—Graphite, clays, fictiles, asbestos, etc.
47.—Limestone, cement, and artificial stone.
48.—Salts, sulphur, fertilizers, pigments mineral waters, and miscellaneous useful minerals and compounds.
49.—Metallurgy of iron and steel, with products.
50.—Aluminum and its alloys.
51.—Copper and its alloys; metallurgy.
52.—Metallurgy of tin, tin plate, etc.
53.—Metallurgy of zinc, nickel, and cobalt.
54.—Metallurgy of antimony and other metals.
55.—Extraction of gold and silver by milling.

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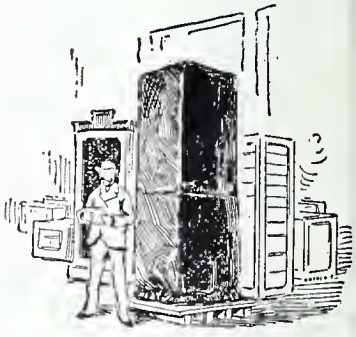
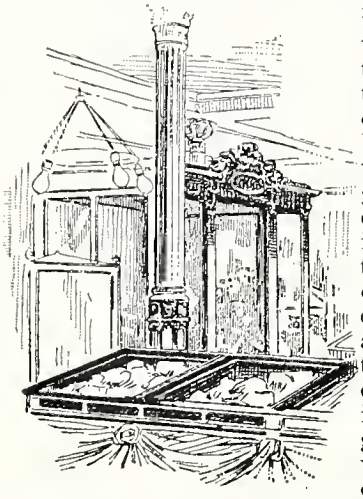
THE MINES AND MINING BUILDING.

56.—Extraction of gold and silver by lixiviation.
57.—Extraction of gold, silver, and lead by fire.
58.—Quarrying and working stone.
59.—Placer, hydraulic, and "drift" mining.
60.—Tools and appliances for underground mining, timbering, and supporting.
61.—Boring and drilling tools and machinery; apparatus for breaking out ore and coal.
62.—Apparatus used in mining for pumping, draining, and hoisting.
63.—Moving, storing, and delivering ores, coals, etc.
64.—Apparatus for crushing and pulverizing.
65.—Sizing appliances.
66.—Assaying apparatus and fixtures.
67.—History and literature of mining and metallurgy.
68.—Originals or reproductions of early and notable implements.

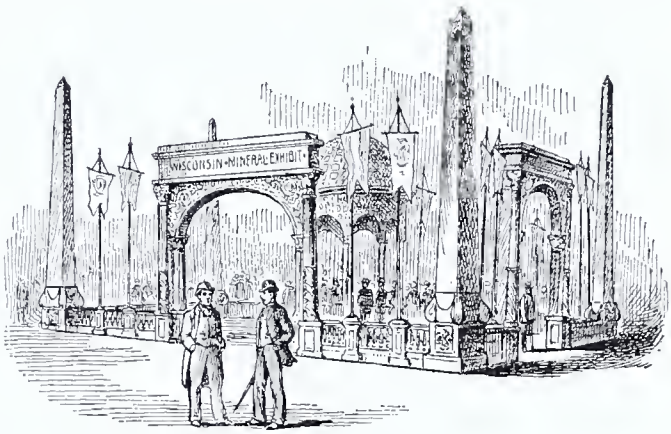
The Exhibits.—On entering the building it will be best to adopt a systematic plan for inspecting the various exhibits, and thus to economize both time and vital energy. Entering at the northern door and turning to the right let the visitor proceed to the aisle or street west of and parallel with the main aisle. At the corner of the first block on the left the French exhibit is located, occupying the entire block in this, the northwest, corner with a fine display of minerals, mining appliances, and the chemicals used in the preparation and extraction of metals from their ores. Opposite France, across the aisle, Austria has an exhibit of her minerals and her mining and extraction methods, while on the same side as France, to the southward, is the exhibit of New South Wales, one of the most interesting on the grounds. Part of this exhibit takes up a small section across the aisle. The number and variety of her specimens of ores and minerals surprise every one, and the greatest surprise of all is to learn that gold does not rank first in value in the productions of this section. In the order of their output the minerals of New South Wales rank thus: Coal, gold, tin, and copper. Massive trophies of these various ores have been constructed, and in addition there are cases of brilliant gems, gold and silver ores, and other minerals. There are maps showing the physical features of the colony, a collection of fossils, etc. The most striking feature of the display is a collection of gold nuggets of various sizes, aggregating in value over $50,000. These are shown in a case under a heavy plate-glass, and day and night are guarded by two stalwart policemen. Adjoining New South Wales on the south is the section devoted to the exhibit of Great Britain. This country is strongest in her display of the economic ores and minerals. Iron, coal, and tin compose the chief mineral wealth of our cousin Great Britain. In mining appliances this country, one of the oldest mining regions of the earth, is particularly rich, and there is much to be seen in her display. Opposite is the unique display of Japan. Continuing south, the main east and west aisle, or passageway, is crossed and the German exhibit reached. This occupies both sides of the aisle and is the finest of the foreign displays in the Mining Building. The exhibit is unique, and beauty and utility are strangely blended in it. At each corner stands a gigantic column of iron and steel pipes, rails, angle-iron, and flat bars, bent, twisted, and intermingled in graceful curves and forms, producing an obelisk fifty feet high. A 200-foot steel rail, bent, while cold, into graceful curves, forms the frieze of the rear elevation of this pavilion. The heads of the posts are representations of busts and faces of mythological deities. Forty car-loads of steel and iron are used in this pavilion, Baron Strumm, the exhibitor, having expended $100,000 in preparing this fine display. Coal-mining, the most important industry of the empire, is fully represented. There are also exhibits from Upper Silesia and the Hartz Mountains, showing the processes of smelting and refining lead, copper, silver, and gold. The collection of amber—consisting of 300 samples showing its origin, colors, and the uses to which it is applied—is another and an interesting feature of Germany's display. The Halle collection shows samples of brown coal, copper ore, table and Kali salts. The displays of the manufactured products of her mines should cause the manufacturers of the United States to realize that in this empire they have no mean rival, especially in all branches in which iron and steel are used. With their lower rates of wages they already prove a formidable competitor in the cheaper grades of cutlery and other articles in which finish is superior to quality, and later on may acquire the skill of the American in producing implements combining grace and lightness with a high degree of strength.



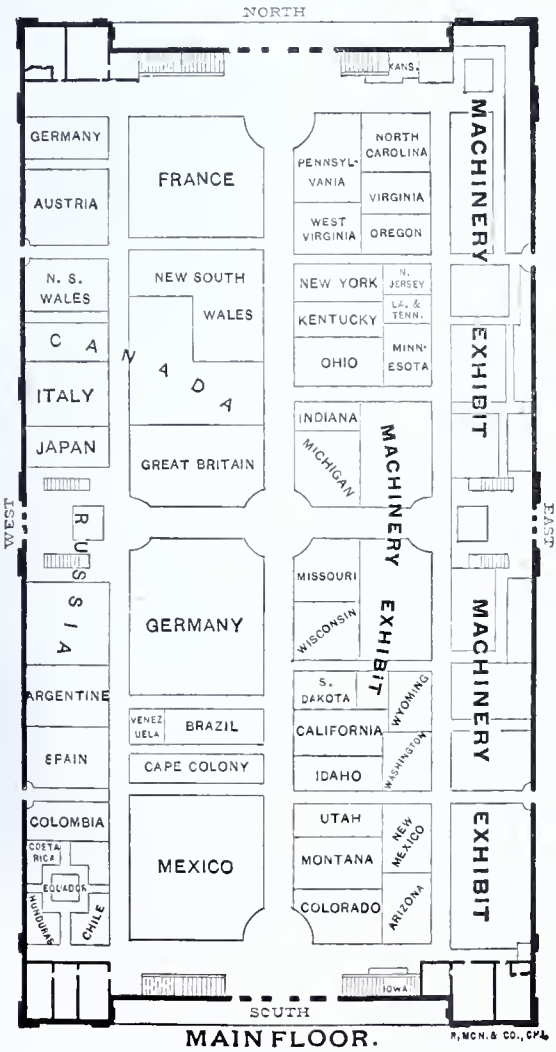


While upon this subject it may prove of interest to the visitor to make a few observations which will serve to call his attention to the comparative amount of space required by the different nationalities for their exhibits, and also to the variety displayed in these exhibits. Germany, as has been shown, depends largely, almost exclusively, upon her coal and iron as a means of giving employment to her population not otherwise engaged; and England is nearly in the same condition, though she has an additional mining product, tin, which is largely used by every other nation, but of which she now has and always has had a monopoly.

Whether aluminum—whose reduction from clays, etc., grows easier and cheaper every year—will eventually drive it from the market, no one can venture to predict. Such an event would prove disastrous to Great Britain, which America has already passed in iron production, and which Germany seems destined soon to equal if not excel.



The Wisconsin Mineral Exhibit.



Ground Plan Mines and Mining Building.

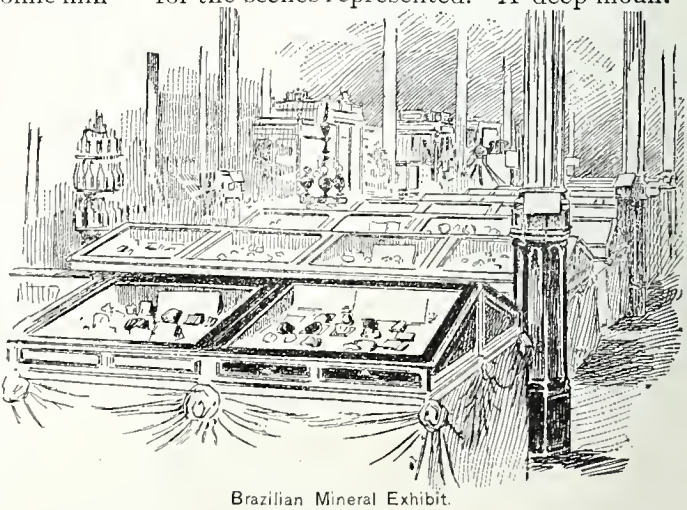
Austria, famous for her cheap and scientific methods of extracting metals from their ores, can never hope to rank among the great mining nations, and must confine her efforts to artistic manufactures, which can not be depended upon by a large surplus population. France has mining interests of considerable extent, but can never contend in the world's open markets with the products of some of the other great powers. Like Austria, she too must depend upon her artistic wares, and in these the United States may in the future equal her.

Mexico, when her area becomes densely settled, will astonish the world by the variety and amount of her mining products; but with a scanty population, distributed over wide reaches of territory, and making an easy living by lax methods of agriculture, fruit-raising, and grazing, that day seems to be far distant. Canada has a wide range of minerals, but the Archæan rock-measures appear to cut through all of her leads and deposits, so that deep continuous mining is hardly a probability. Japan, like many of the others, can never hope to compete with her neighbors, though her art-work in steel and iron will always find her customers. Australia has a more promising outlook than any of the others, except the leaders already specified. But we have not space to follow the subject further.

Next to Germany on the same side is the Cape Colony exhibit of South Africa. Here are seen 10,000 carats' weight of uncut diamonds from the Kimberley diamond-fields, with tons of the peculiar earth ("blue ground," as it is technically called) in which the gems are found. The process of digging for and washing out the precious stones is shown, a number of Kaffirs and other natives having been brought over for this purpose. Everything is under the guard of several gigantic Zulus, who act as policemen for the mining company. Specimens of

San Miguel County come enough gold nuggets to pave a space 100 feet square, no collection in the world equaling this one in beauty and value. "The Silver Queen," a 10-foot figure crowned with a brilliant diadem of rich ores and seated in a chariot, represents the mining-camp of Aspen, Colo. On each front corner of the pedestal is a Cupid four feet high—one pouring a stream of silver dollars from a horn of plenty, the other as profuse with golden coins. An underground tunnel, a model in silver of the Colorado Mineral Palace, and the bas-relief figure of a miner are noticeable features of this display. Next to and north of Colorado comes her rival in the production of precious metals—Montana. Fifty tons of ore samples and $50,000 worth of gold nuggets form part of her display. Her copper-mines at Butte, the most extensive in the world, are also fully represented. She shows what is probably the largest sample of gold quartz ever mined. It came from the McIntyre lode, near the surface, and weighs 1,785 pounds. Montana, like Colorado, has, in addition to silver, gold, and copper, exhibits of asphaltum, mica, iron, coal, etc. Her next neighbor is Utah, exhibiting lead and placer gold, coal, building-stone of many kinds, copper, and many other minerals. Idaho, across an intersecting aisle, but also on the right-hand side of the main avenue, comes next. In addition to her display of precious and economic minerals she shows a handsome and artistic piece of work in the shape of a shield made of magnesia stone for the groundwork, and black and white marbles and other minerals for the scenes represented. A deep mountain cañon, flanked on either side by high mountain ranges, and with a tiny river flowing down its center, makes up the foreground of the picture, while in the distance

ivory, gold, and gold ores from this section are also exhibited. On the opposite side of the aisle is the display of Spain, with gold, iron, quicksilver, and many other minerals exhibited, together with her peculiar mining methods and plans for ore extraction. On the side of the aisle opposite to Spain, and next to Cape Colony on the south, is the exhibit of Mexico, in the southwestern corner of the building. A beautiful model of the Castle of Chapultepec, made of pure gold, is shown, and her display abounds with rich specimens of the precious metals, as well as many of the economic minerals—the most beautiful onyx, building materials, clays, paints, etc.; crude early mining appliances for extracting metals, and mining machinery of a later date, are displayed. Passing on around the Mexican exhibit, which occupies an entire block, the central aisle is reached, on the right-hand side of which going north is seen the exhibit of Colorado—one of the finest of the State displays—faced along the main aisle with a balustrade of Colorado marble, with shafts of Gunnison red granite with Corinthian capitals of red sandstone. The display is further ornamented with columns of hone-stone (novaculite), onyx, alabaster, sandstone, etc., with a tall granite column in the center; gold and silver ores, specimens of coal, iron, asphaltum, building-stone, clays, and petroleum are to be seen, and also photographs of mines and mining operations. From Breckenridge and from



Brazilian Mineral Exhibit.

may be seen a stamp-mill, a lone pine tree, a farmer's boy plowing in a lovely valley, and the rays of the rising sun just showing over the eastern mountains, the whole making a very realistic Idaho landscape. On the right of the shield stands the figure of a prospector, on the left a female figure representing Justice, and over its top the head of an elk appears. The pedestal is formed of a sheaf of wheat and the "Star of Idaho." Across the avenue from Idaho is the section occupied by Brazil, which produces phosphates, gold, silver, and diamonds; and next north of it on the same side is California's magnificent exhibit. This is a very fine display, showing not only gold and silver, but also coal, iron, lead, copper, marble, onyx, and a model of the only quicksilver-mine in the United States, that of New Almaden. Here is also the original nugget of gold found by James W. Marshall on January 19, 1848, while digging a race for Sutter's mill. It is now the property of Judge W. W. Allen of San Francisco. The mining appliances, antique and modern, shown by this State are of rare interest. Another intersecting aisle is crossed, and Wisconsin's pavilion is found opposite the east side of Germany's exhibit, which has already been examined. Wisconsin displays some fine pearls and numerous minerals. Wisconsin's neighbor is Missouri, with possibly the finest display in the building. Cannel and bituminous coal, lead, zinc, iron, copper, gold, silver, onyx, marble, ochres, lime and sand stones, fine china and terra cotta clays, tripoli, kaolin, pottery, and fire-clays. Here are to be seen the largest lumps of lead and zinc ever mined, a sample of galena weighing 6,500 pounds, one of jack (zinc ore) scaling 1,650 pounds, and a specimen of disseminated lead ore 4,500 pounds in weight. Across the main east and west interseeting roadway, on the same side of the main avenue, lies the exhibit of one of Missouri's chief rivals—Michigan. Her pavilion is a very fine one, executed in native sandstone and marble. Surmounting the main entrance is a group of miners. A copper globe twelve feet in diameter is one of the chief trophies. There is a collection of prehistoric copper tools and mining implements found in the mines of the upper peninsula. Copper and salt are the features of this exhibit, though they are by no means all of the displayed mineral resources, which are extremely varied. Then the "Hoosier State," Indiana, makes a characteristic exhibit of her chief mineral, coal; and just opposite to Michigan, across the main avenue, is the exhibit of England, which has been visited, and next to which is seen that of Ontario, one of the provinces of her colony, our neighbor Canada. This display, while not a large one, is very fine, consisting of almost every known mineral. The Lake-of-the-Woods gold district sends some fine gold specimens, and the Lake Superior district furnishes some magnificent silver samples, including some of the pink spar (quartz) specimens of that favored section. Mica, asbestos, copper, coal, the finest iron, nickel, and cobalt specimens in the world, and many other ores, building-stones, etc., are exhibited. Next to Ontario on the same side of the avenue is New South Wales, which has been inspected; while opposite to it, across an intersecting aisle from the Indiana exhibit, and with the Ohio fine display between, is that of Kentucky. Those who have associated the prosperity of the "Blue Grass State" exclusively with Bourbon whisky and fine horses will be surprised at its mining exhibit. The entrance to her exhibit is through a handsome arch

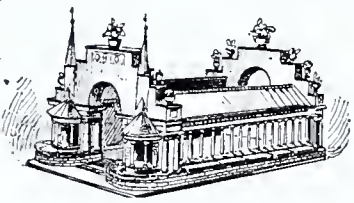
Colorado Mineral Exhibit.

of polished cannel coal, 33 feet high and 23 feet wide, bearing at its center in letters of gold the name "Kentucky." Inside is a relief map of the State, showing rivers, towns, mountains, and every physical feature of the State. The mineral exhibit is wonderful, consisting of samples of coals, iron ores, gold, silver, marble, building-stones, and the finest tile-clay in the United States. Specimens of finished tilework are shown. Under the pavilion is a sample section of the Mammoth Cave, fitted up with stalactites and stalagmites from that world-famed cavern. There is also a tank of the blind fish found in its rivers, and a genuine negro guide, fresh from exhibiting its mysteries. Across an intersecting aisle to the north is the white marble pavilion of New York. Here is a wonderful display of minerals, her marbles and granites being exceedingly beautiful. The mining tools and appliances shown are of great interest. Her chief trophy is a polished granite column, 18 feet high, taken from one of the finest quarries in the "Empire State." Another alley is crossed, and West Virginia's exhibit is reached. While possessed of wonderful mineral resources in many lines, yet the chief minerals of this State are those most necessary to civilization, the useful arts, and the accumulation of wealth and refinement, viz., coal and iron. The chief feature of this exhibit is a solid block of coal weighing seven tons and said to be the largest single mass of coal ever mined. Following West Virginia on the same side, and in the same block, is the exhibit of Pennsylvania, and like the last display this consists chiefly of coal and iron. In these minerals the "Keystone State" excels. Among the curios on view are specimens of meteoric diamonds collected by Professor Foote of Philadelphia. Everything used in coal-mining—drills, picks, hooks, rakes, safety and naked lamps, etc.—can be found here. Turning to the right around the corner of the Pennsylvania display, at the northeast corner of the block, the Pottstown (Pa.) Iron Co. has an exhibit of its machinery, etc. Passing south along the aisle on which the Pottstown Iron Co. has its display, to the left are seen the exhibits of the Jeffrey Manufacturing Co., the Sullivan Machine Co., the Chrome Steel Works, Raymond Bros., the Dewees Wood Co., and others, all of which are worthy of inspection. To the right of this aisle is Minnesota, which shows, among a fine display of building-stones and other minerals, the celebrated red pipestone which supplied the Indians with the great calumets used in their ceremonies when declaring war or making peace. There is but a single known quarry of this singular stone. A line of private exhibits now fills both sides of the aisle, prominent among which are those of H. W. Johns, the Gates Iron Works, the Cambria Iron Co., the Ingersoll-Sargeant Co., the F. H. & F. M. Roots Co., the Rand Drill Co., and others. Wyoming's, on the right hand side of the aisle, is the next State exhibit. Gold and silver are not the only minerals displayed by this State, though she has silver lodes and lead and placer gold in many districts. Petroleum and its products,

The Stumm Exhibit.

asphalt, iron, coal, and many other minerals are exhibited. A solid block of asphalt, half as large as the largest box-car, is shown. There are also rocks and fossils showing tracks of prehistoric birds and reptiles, and wonderful petrified palm trees from the submerged forest near Rawlings. Washington joins Wyoming on the south, and presents a fine collection of mineral specimens. Her coals and iron ores are especially worthy of inspection, and indicate that this State is destined to be the Pennsylvania of the Pacific Coast. There are in this exhibit many fine specimens of gold and silver ores, exceedingly rich chlorides and black sulphurets, gold quartz showing free gold; and also gold nuggets, mica, nickel, cinnabar, and numerous minerals may be seen. An intervening aisle separates this display from that of New Mexico, whose chief mineral wealth consists of gold and silver; but she has coal, iron, granite, building-stones, paints, clays, and other valuable minerals. Next to New Mexico is her sister Territory, Arizona. Like the last-described exhibit, that of Arizona is chiefly rich in gold and silver. From Tombstone and other districts come specimens rivaling those of any other section. She too has a large number and variety of other minerals, fossils, and petrifactions on exhibition. Opposite New Mexico and Arizona, Fraser & Chalmers of Chicago make a large and very complete exhibit of mining appliances, tools, and machinery. Iowa, whose chief mineral is coal, shows a loaded coal-car with life-sized figures at work getting out coal. There is also a reproduction of the Ottumwa Mineral Palace, exhibited on a pedestal of coal. Each square of this pedestal contains in gold letters the name of a mineral county. There is a beautiful grotto decorated with stalactites and illuminated by electric lights. Vitrified brick, limestone, jasper, mineral paints, clays, lead and zinc ores, etc., are also displayed. Vermont has space in a part of the east gallery, and exhibits fine granites, etc. Near her section is shown a large outline map of the United States. The north and northeast portions of the gallery are devoted to chemical exhibits. The central eastern portion shows asphalt and cements, and here the Acme Cement Co. makes a fine display. The western gallery is largely given up to private foreign displays. Louisiana has among her other mineral displays a statue of Lot's wife carved from a single block of rock-salt. The figure is of heroic proportions, being nearly seven feet high, and is finely proportioned. Alabama and Georgia show splendid samples of iron ores, coal, manganese, and gold, besides other minerals. Russia's display is characteristic, with samples of malachite, gold, platinum, copper, gems, etc. North Carolina, while exhibiting coal, iron, gold, etc., makes a specialty of fine mica. Ohio makes a fine display of stone, clay, iron, coal, and petroleum products. New Hampshire has exquisite samples of granite and building-stone. England has on exhibition a copy of Bartholdi's "Liberty," carved from rock-salt, and twelve feet high. Washington, West Virginia, and Pennsylvania claim the largest single block of coal. South Dakota has gold, silver, coal, iron, etc., and makes a display of tin ore which she considers as her specialty. An opalescent grotto representing the crystal caves of Central America is the mineral pavilion of Honduras. Peru, Chile, Costa Rica, Paraguay, Ecuador, Colombia, Guatemala, the Argentine Republic, and other foreign nations have sent excellent displays. Italy's marbles for statuary, monuments, and decorative purposes are beautiful. The colored marbles of Tennessee, which sends coal, iron, and other minerals, are lovely, as are also those of Georgia. Every species of mining tools and machinery, safety appliances, chemicals, etc., are to be seen by those interested, as are also steam gigs, tables, and other washing and separating machines, stamp mills, smelters, ore-crushers and roasters, retorts, tramways, slag-pots, barrows; in short, everything used in mining, cleaning, sorting, and converting ores into metals.

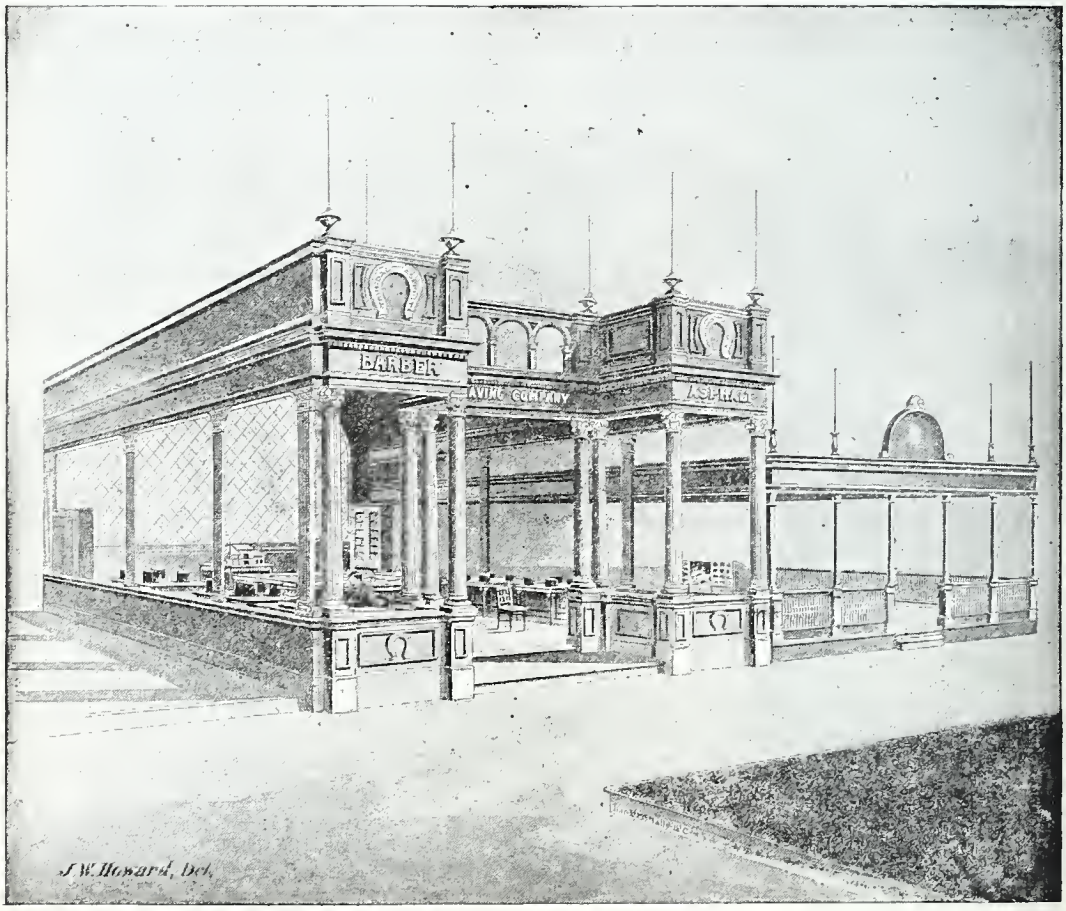
Mineral Cabin, New Mexico.



Ohio Mineral Exhibit.

Among the handsome pavilions of the Exposition is the one used for the display of the Barber Asphalt Paving Co., to be seen in the northeast gallery of the Mines Building. It is constructed of natural, unstained Mexican mahogany, and is decorated with beautiful Corinthian columns, fluted and crowned with acanthus-leaved capitals and surmounted by a high paneled entablature. The pavilion contains a relief model of the wonderful Trinidad asphalt lake and its surrounding scenery of land and water. There is also a collection of the products of this asphalt lake, which has furnished, from its inexhaustible supply, the material for the construction of 721 miles of street pavements in many American cities. There are also samples of pavements from ten principal American cities cut direct from the streets. The outlay in the cities of the United States for this style of pavements—unequaled for their smoothness and quiet, elasticity and durability, and the ease with which they can be cleaned and repaired—

represents an investment of $33,000,000 of municipal funds. This company alone has laid 422 miles of the above 721 miles of asphalt streets. The making of asphalt streets has become a large and important industry, giving employment to nearly 5,000 men. The processes of mining and refining the product of the lake and making it into pavements is worthy of the investigation of all, especially of those interested in town and city improvements and the beautifying of streets, avenues, etc. Persons who have visited the chief cities of Europe and the United States realize how great is the difference between the smooth, clean, and quiet



Barber Asphalt Paving Co.'s Exhibit.

asphalt pavements and those constructed of granite and wood blocks, brick, and other materials. Nothing tends to please citizens or impress a visitor more favorably than good streets, and with asphalt for their material, to have such has become a possibility. A block of 18,000 square feet of this pavement is laid along the north front of the Mines Building, where those who are not familiar with asphalt pavement may examine it for comparison with other kinds of roadways.

The great diversity of ore exhibits in the sections occupied by the States of the Union displays the immense wealth of our mineral deposits, as fully as the tools and machinery therein shown exemplify American inventive genius and mechanical skill. Not confined, as are England and some other countries, to ores of the economic metals, these exhibits include samples of the precious and semi-precious metals, as well as coal, iron, etc.; and some of the deposits (as may be learned from the pictures of such ore bodies as Pilot Knob and Iron Mountain, in Missouri's pavilion) are inexhaustible. Gold, silver, and copper are found in hundreds of different localities, and even tin in paying deposits is claimed for one of the Dakotas. Coal-measures exist in a large number of the States, as do vast deposits of lead, zinc, and iron. Salt and saline waters may be found in almost every State and upon the Pacific Coast; and there, as well as in some of the States and Territories east of the Coast Range, are beds of soda and borax, and large deposits of gypsum, asphaltum, tripoli, kaolin, etc.

When it is taken into consideration that the immense wealth and power of England have been derived as largely from her mines of coal, tin, and iron, and their manufactured products, as from all other sources combined, and when it is further remembered that the mines of that great nation neither compare in the extent nor variety of their products with those of the United

States, it is far from easy for even the most sanguine of statisticians to figure on the vast power and wealth that are bound to accrue to this country from the mineral treasures which now lie locked up in nature's strong boxes deep down in the bowels of the earth. It is a matter of fact, known to all mining operators, that the lodes and deposits of precious and economic minerals that have been already explored are but an infinitesimal part of the vast deposits yet undiscovered, and that each year adds greatly to our wealth in that direction. Even in the districts of Colorado, Montana, etc., containing gold and silver—the metals most eagerly sought, but which, contrary to the belief of most men, are not the sources of a nation's greatest wealth—new discoveries are being constantly made in ground that has been crossed and recrossed by thousands of prospectors. As an instance, take Leadville. For twenty years the miners of California Gulch worked under the shadows of the mountains of "the great carbonate camp" without a dream of the Golconda that lay beside them, until by a lucky accident one man was tempted to have an assay made of the "gray sand" which lay around so plentifully.

When such facts as these are taken into consideration, where is the prophet who shall dare to place upon record his estimate, not of the hundreds or thousands, but billions of dollars' worth of future capital which must flow out from the earth's bosom into every channel of trade and commerce, stimulating the industries and adding to the wealth and power of this grand young nation, the greatest and most prosperous the sun shines upon.

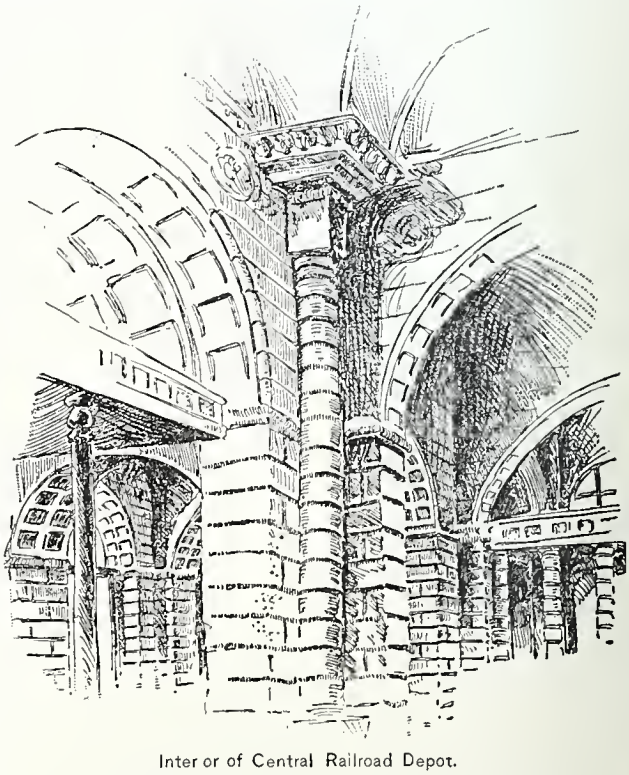
The visitor has now completed his hurried survey of the wonders of the mineral kingdom, and noticing on the west of the Mines Building, near its southern extremity, Dr. Henderson Hayward's restaurant (M 16)—which is similar in character to the one he successfully operated at the Centennial Exposition in Philadelphia—proceeds from the Mines Building but a few paces south to reach the handsome **Central Terminal Railroad Depot of the Exposition** (O 17), which lies due west of the Administration Building and forms the western end of the Court of Honor, of which the Mines, Electricity, and Manufactures and Liberal Arts buildings form the north side, the Machinery and Agricultural buildings the south side, and the Peristyle the eastern end or side. Within this square is the beautiful sheet of water known as the Basin (M 21).

"Commerce" Group on Administration Building. Karl Bitter, Sculptor.

How to provide depot room for the vast numbers who would come to the Fair was, as may well be believed, one of the most perplexing of the many difficult problems which had to be solved by those having the administration of the Exposition in charge, as it was early decided to give to all of the railways sufficient facilities to enable them to land passengers within the grounds. Their deliberations resulted in the building of this magnificent passenger station, which is able to care for and properly distribute the immense crowds that are daily passed through it by the thirty-five railway systems directly

tributary to Chieago, and whose normal capacity is gorged by the 2,000 additional systems in the eountry whieh aet as feeders to the Chieago systems. The arehiteeture of this building is of the mixed Roman-Corinthian style, modeled after the famed baths of Caraealla in Rome, eorresponding to that of the Peristyle at the opposite end of the court. It was designed by Mr. C. B. Atwood, the able Designer-in-Chief of the Exposition. The station is divided into three seetions, the central portion being 200 feet long. This forms the great vestibule through whieh the trains are emptied. The eastern and western sections are three stories high, and eontain the waiting-rooms, eheek-rooms, luneh-eounters, and the general railway and custom-house offiees. On the seeond floor, the full eireuit of the eentral seetion, is an immense gallery 25 feet wide and 600 feet long. It is reached by two broad stairways from the main floor. The frieze of eloek-faees, twenty-four in number, in the upper part of the great hall shows the time at that number of the prineipal eities of the world. This hall is modeled after that in the baths of Caraealla at Rome. Three grand *loggie*, 25 x 60 feet each, open to the east. Immediately in their front stand, on massive pedestals 25 feet high, 16 feet wide, and 60 feet long, two 80-ton loeomotives of the latest style and most perfeet finish. Above the station rise two immense balls of glass and iron 10 feet in diameter, with eloek-dials faeing in every direetion, showing loeal time. Around the balustrade above the eorniee are a series of statues 14 feet high. From many staffs towering above the building float the flags of all nations, and the names of the principal American railroad towns are embossed on its outer walls. West of this building the Perron, or train-shed, extends 100 feet east and west by 600 feet north and south. Here the thirty-five tracks entering the station end, and here are to be found the tieket-offiees and entranee-gates. As we have seen, all railroads other than the trains from Chieago on the Illinois Central Railroad and those of the South Side Elevated Railroad arrive at and depart from this artistic and conveniently situated depot.

Central Railroad Depot.



Inter or of Central Railroad Depot.

Leaving the main entranee of the Central

Depot, the visitor pauses to notice on his left the artistic booth erected for the dispensing of Chocolate Menier, and then passes into the wide plaza by which all persons coming by rail enter the Fair.

To the left as we leave the Central Depot loom the shorter façades of the Electricity and Mining buildings; on the right rise the graceful traceries and pinnacles of Machinery Hall. Before us the large square Administration Building stands, appropriately designed as a great porch of entrance, and crowned by its beautiful golden dome, almost as lofty as the dome of St. Paul's Cathedral in London; and, one might say, almost as graceful as the dome of the Florentine Cathedral itself.

Before us looms, impressive in its grandeur, the golden dome and graceful proportions of the sculpture-bedecked

"War" Group on Administration Building. Karl Bitter, Sculptor.

ADMINISTRATION BUILDING

(N 18), that masterly architectural creation of Mr. Richard M. Hunt of New York. Well has it been termed "the gem and crown" of the whole Exposition. Mr. Jarvis Hunt of Chicago (himself no mean designer of choice edifices, as witness Vermont's artistic home) thus practically writes:

The Administration Building, placed as a center to the principal group, is the keystone of the Exposition. Its position rendered the building equally conspicuous on every side, thus demanding uniformity of design with an expression of generous hospitality and welcome, and a composition so dignified and concise that the numerous surrounding domes and minarets would not detract from its grandeur and unity.

It is in its main body an octagon, surmounted by a dome inclosing an inner one, the diameter of which is 120 feet, with a height of 250 feet, while the outer measures 275 feet from floor to apex.

This main body is pierced at right angles by two grand passages across the great reception hall, through which the visiting peoples are ushered forth and introduced to the art and civilization of the United States, as evidence both here and beyond.

At the four corners are pavilions eighty-four feet square and four stories high, in which are the various bureaus of administration.

On entering the rotunda the eye is carried above the arched and grilled entrance portals to the frescoed panels beneath the balcony which caps the interior cornice; then upward to an order of pilasters, supporting the paneled and ornamented ceiling of the first dome. Through the opening at the crown one sees the magnificently frescoed higher dome, from a skylight in the apex

of which the entire rotunda is flooded with light.

Swift elevators transport one up 100 feet to a gallery, which connects on the outside with a wide and open colonnade, surrounding the whole dome, from which one may look down upon the many vistas formed by the different buildings, the beautiful lagoons with their many fountains and statues, and,

"Fire Controlled" Group on Administration Building. Karl Bitter.

beyond, the mighty waters of Lake Michigan.

The exterior may be divided into three parts, the pavilion story, colonnade, and dome. The pavilions are treated in Doric simplicity, with the cornice sixty feet from the ground to conform with the height and style of surrounding buildings. Surmounting this cornice on the three corners of each pavilion are groups of statuary, expressive and in keeping with the dignity of their position. Below, magnificent groups flank each entrance, while single figures cap the columns at this level on either side of the portals.

The *loggia* story is an open colonnade of the Ionic order, with four domed and circular stairway pavilions between the heavy piers, corresponding with the square pavilions below, while the richly colored walls of the inner octagon bring out the full beauty of the columns. Surmounting the piers are winged groups of a more ornate style and a row of bronzed flambeaux upon the cornice of the colonnade, forming a tiara around the brow of the mighty gilded dome, with its ribbed and paneled ornamentation.

The different tiers produce a pyramidal effect, and with the masterly blending of architecture, sculpture, and frescoing, presents a building of dignity, repose, and retiring grandeur.

The architect is Richard Morris Hunt of New York. The sculptor is Karl Bitter. The painter, William Leftwich Dodge.

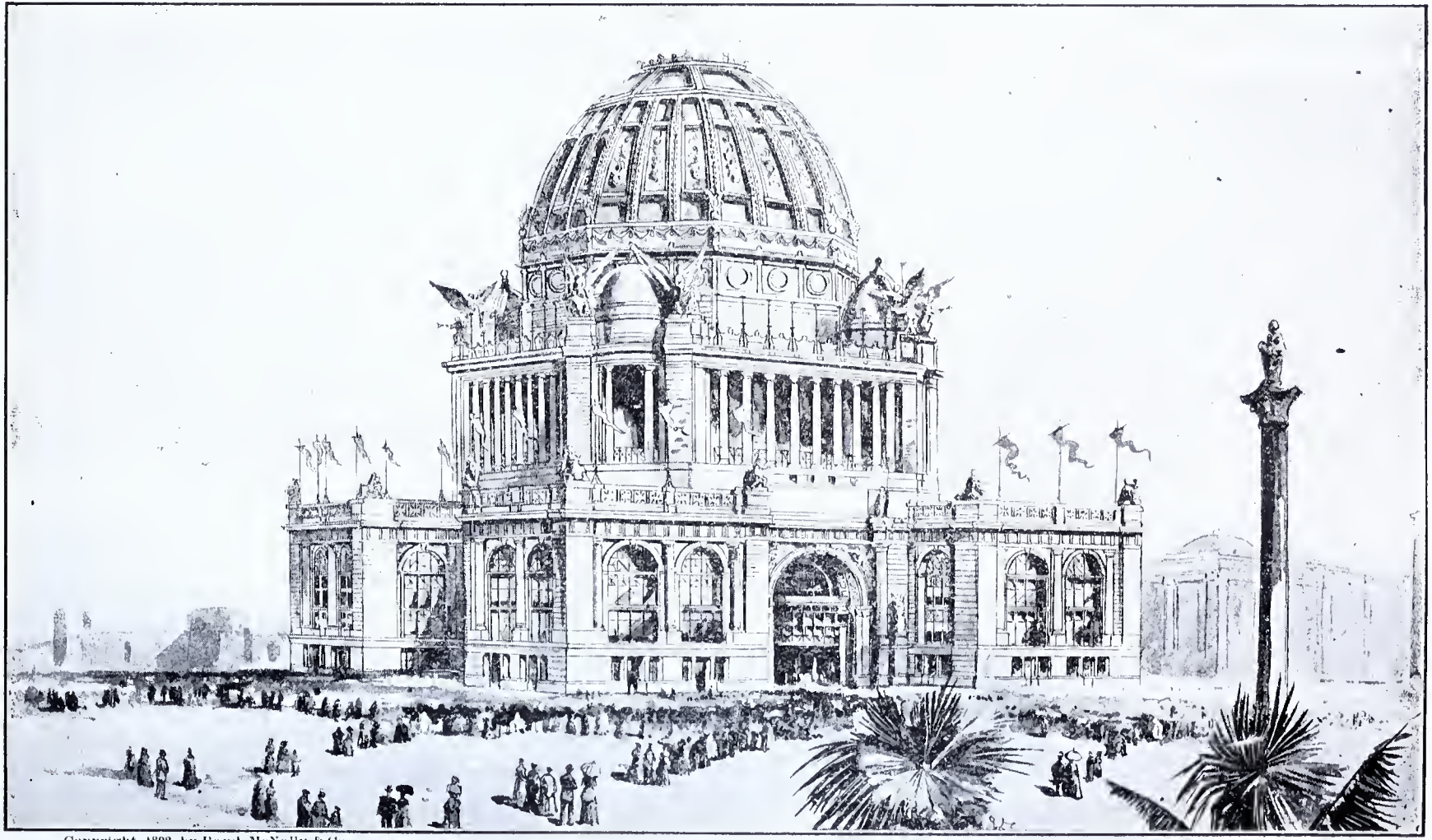
CHICAGO. JARVIS HUNT.

Decorations, Dome, and Statuary.—In no other building on the grounds is there so much magnificent decoration; in none of the others was so much attempted. The Administration Building is principally for show—except the four corner pavilions, in which the offices of the Fair managers are located—so neither gold-leaf nor gold dollars were spared in making it beautiful.

There is no question of the grandeur and beauty of the interior. There is one flaw that detracts not a little. Dodge's huge and artistic painting, which crowns the whole work, can not be seen to advantage, owing to some fault in the construction. It is impossible to get a full view of the picture from any accessible point. It can be seen only in pieces, a few figures at a time, and the effect is almost spoiled. Too much of the picture is cut off by a lower dome, and standing directly in the center of the floor one can hardly see the work at all.

The rotunda at the base is octagonal in form and about 100 feet across. The gilded, frescoed walls rise to a height of about 250 feet, sloping in from halfway up and meeting around a center skylight that looks like a great Cyclopean eye. From the ground-floor rise eight grand arches to a height of about forty feet. Four of these lead away in rotundas to the corner pavilions, and through the others open the doors from the outside. Each of the former is supported by two massive pillars toward the side, between which, half-way up, is a balcony, or gallery, looking out on the floor below.

In the panels between these grand arches, set in the wall well toward the top, are sixteen huge bronze plates. In these are writ-



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THE ADMINISTRATION BUILDING.

ten, in gilded letters, the names of the great countries of the earth, all of which have representations, great or small, in the big Columbian show. Extending around the dome, at the top of these arches is a strip of huge white molding, handsomely carved, and with its cuts and crevices worked in gilt. Resting on this molding are eight huge panels, one at each side of the octagon, and each one has a gilt slate, supported by two winged female figures.

On each slate is the record of some great discovery or event in the history of the world's progress. They are thus recorded:

The mariner's compass came into general use in navigation about 1272.

Gunpowder was first employed in European warfare about 1325.

Guttenberg introduced the art of printing from movable types in 1450.

Copernicus explained his theory of the solar system in 1543.

Newton published his discovery of the law of gravitation in 1687.

Watt patented his invention of the condensing steam-engine in 1769.

Jenner discovered the principle of vaccination in 1796.

Morse perfected his invention of the electric telegraph in 1837.

Above these panels is a row of light terra cotta colored panels, through the tops of which, at regular intervals, are let in small, square latticed windows. Farther up, on another stretch of molding, are printed the names of men whose discoveries and inventions have been of great importance in the progress and development of the world. The names inscribed are:

Ptolemy, Plato, Descartes, Humboldt, Miller, Gay-Lussac, Herschel, Franklin, Henry, Agassiz, Galen, Harvey, Archimedes, Newton, Copernicus, Aristotle, Kant, Lyell, Priestley, Lavoisier, Kepler, Ampere, Cuvier, Lamarck, Vesalius, Hunter, Leibnitz, Galileo, Bacon, Werner, Murchison, Berzelius, Liebig, Volta, Faraday, Linnæus, Darwin, Hippocrates, Laplace, La Grange.

Beyond these is a row of plaster medallions showing the heads of the different types of women of the world, and still farther up, at the summit of the first dome, are eight panels, each having a handsome plaster group. The central figure in all of these is a woman with outstretched arms, and holding in each hand a wreath with which to crown some one of the figures bent before her. The central figure is the genius of the World's Columbian Exposition, the initial letters of these words being inscribed over her head; and the kneeling figures in front represent literature, the sciences, arts, and industries, upon which recognition and honor are being bestowed.

It is upon the outer and upper dome that Dodge has painted his picture, "The Glorification of the Arts and Sciences." The idea there carried out is in the representation of Apollo sitting on a lofty throne and conferring honors upon the victors in war and the leaders in science and in art. The form of a warrior is bent before him, and other favorites approach on the broad steps that lead to the throne. In the procession which extends around the dome are figures representing music and poetry, and the arts, sciences, and industries. There are also four winged horses drawing a model of the Parthenon, and from over it are winged females drawing back the canopy from the amphitheater in which all such gatherings were held by the ancients.

Around the dome on the outside appears the roll of honor of the great discoverers. On the north face are the names of De Soto, Cook, and Ross. On the northwest face appear those of Tasman, Cabot, and Drake. The west face holds the names of Wilkes, Hudson, and Cartier. On the southwest side are inscribed the following: Magellan, Balboa, and Vespucci. South, we find Da Gama, Dias, and Marco Polo. On the southeast face, Raleigh, Erik, and Rubriquis are inscribed. The east face commemorates the ancients Ibn Batuta, Nearchus, and Hanno, while the northeast face honors the heroic and courtly La Salle, the missionary explorer Livingstone, and Franklin.

Sculpture.—With the exception of the Agricultural Building no single edifice approaches the Administration Building for profusion of sculpture or richness of design. Describing it in detail, its able author, the sculptor Karl Bitter of New York, says:

The Administration Building is decorated by twenty-eight groups and a number of single figures and relievos. Bas-reliefs of a larger size are especially used for adorning the interior of the dome. The most remarkable are those groups which are placed at the sides of the entrances. They are each thirty-four feet high, and represent the four elements—"Fire," "Water," "Air," and "Earth." At the one side of an entrance we see the element in its natural, unsubdued condition, and at the other side it is represented as in the service of man and subdued by him.

At the side opposite to the Central Railroad Depot there is exhibited the element "Earth." The first group appears crowned with the figure of an old but powerful man, who, resting his sturdy fist on his knee, is staring forward. It is to allegorize the bulk of a mountain, the imposing form of a rock. Beneath this figure is standing a fierce fellow, who, leaning on a chopped mammoth-tooth, looks at his wife, who is wrestling with an ape for fruit. Thus it is to represent the earth in its original relations to man, who lived like the animals.

At the other side the opulent, stately figure of a woman is proudly lifting in the air a crown, pearls, and precious stones, whilst with the other hand she lets droop her vesture in rich folds. She will show that man forced from the earth all that was exquisite, valuable, and desirous to him. Beneath her is a strong man breaking a rock in order to get at the raw materials, which,

completely manufactured, she is holding in her hand. At her right side is standing a youth, who, with a smile, carries upon his shoulder a basketful of fruit and grain.

Opposite to the Machinery Hall is to be seen the element "Fire." The fury and demon-like nature of the uncontrolled element is shown by a female figure pushing forward, holding in her outstretched right hand a snake, toward the spectator. She is resting on the form of a man, who, with full, sensuous face, represents the storm, and who seems to force the woman in the direction where his arm is pointing. Beneath there is crouched the figure of a woman with a malicious expression secretly trying to set fire to a pile of wood.

At the other side of this entrance "Genius" is lifting a torch as a symbol of light, the best gift rendered to us by fire. A smith who has stricken a demon with his hammer to the feet of "Genius" is intended to represent the usefulness of fire for the daily usage of man.

Looking toward the lake and the beautiful lagoons are placed the groups representing "Water." Neptune, as the mythological representation of this element, stands as the center figure, and rules with mighty outstretched hand the agitated waters; beneath him a daughter of Nereus, in her bold play with a Triton, shows us allegorically that which we admire in water masses. Emerging from the depth to the crest of the wave, her hair tangling in the white foam, the daughter of Nereus grasps the locks of the Triton and pulls him over. His anguish shows that he is compelled to submit and that soon the smooth uprising will disappear under his mighty crash.

As a counterpart, showing the element in its subdued state, we see a vigorous youth in a boat carried on the breast of the water, which is now forced to lend its strength to carry man, with an oar in hand pushing his way onward. Another draws to the surface Nereus' daughter, and tears from her the pearls which she has so long guarded at the bottom of the sea.

At the fourth side, opposite to the Mining Building, we find placed the element "Air." Two maiden figures are in dancing motion between the clouds. One of them is turning her body as though to show the twirling of the wind. Overhead there are two Cupid-like figures of children also contesting in play.

As counterpart a man is eagerly holding in his hands the model of an air-ship. By his enthusiastic features is plainly seen "he has succeeded." The genius which rises behind him seems to be lifting the ship. Beneath the inventor is the figure of a youth as the assistant of the aeronaut, who is looking in ecstasy upon the success of the work.

The Administration Building has four wings, popularly called pavilions. They are decorated by twelve groups, each pavilion having three, allegorizing the elements, their capacities, inclinations, and dispositions which nature renders to man. Strength, patriotism, religious sentiment, diligence, charitableness, love of liberty, satisfaction by pleasure, respect for traditions, etc., are thus symbolized. Special regard is thus paid to the character and the principles of the American nation. In the highest points, at the sides of the four smaller domes which surround the main dome, there are finally placed eight more groups, allegorizing the extreme culminating points of human culture, as art and science, industry and commerce, war and peace, theology and justice. In constructing these groups, of course more consideration was paid to the decorative effect than to an accurate representation of the theme. They

Statue, "Victory," Administration Building. Karl Bitter, Sculptor.

are located at such a height that the boys sounding on the trumpets, who are bending forward at each side of the middle figures, exhibit more architectonical lines than pretty forms of their bodies. The leading motive of these groups, with their winged female figures and rich decorative additions, is to display a most charming interruption to the architectonical masses.

Above each entrance there are standing two single figures, which belong to the representation of the elements beneath them.

Inside, in the uppermost part of the dome, just below the ceiling-piece, can be seen bas-reliefs representing "Columbia" sitting upon a throne. She distributes laurels as a symbol of recognition to the different industries shown below her. Among these bas-reliefs there is a circle of winged genii holding tablets with inscriptions referring to the most prominent inventions.

A number of female figures symbolical of Victory, stepping forward and carrying palms of peace, are placed upon the columns at the entrance to the dome, animating in spirit and sentiment, and rendering to the sum total the impression of entire perfection.

KARL BITTER.

New York.

The dome of this building is visible for miles, being coated with aluminium bronze, and greatly resembles in appearance the celebrated *Invalides*, which holds the tomb of the great Napoleon, at Paris. The richly and tastefully decorated interior of this building affords offices for the administration officials, bank, fire, and police departments, and of course is not complete without a magnificent restaurant.

Banking Facilities at the Fair.—On the main floor in the southwest pavilion of the Administration Building the Northern Trust Company Bank of Chicago has the exclusive privilege of conducting a model bank, with safe deposits in the basement, immediately beneath the banking-room. A special feature is made of the payment of transfers for foreign visitors, and a novel and complete system of identification is used. The books, etc., are shown to the foreign and out-of-town bankers and the bank exhibited as a model.

"Fine Arts" Group on Administration Building. Karl Bitter, Sculptor.

As the visitor leaves the Administration Building he enters the Court of Honor.

Looking toward the east, the placid lagoon, bordered by green grass and brilliant flowers, its surface broken here and there by the long sweeps of the picturesque gondoliers, reflects the surrounding statuary and buildings. In the foreground, to the music of falling waters, Father Time steers Columbia on her course toward the rising sun. In the middle-distance, calmly confident of supremacy, stands the Republic. Clad in golden robes, yet serenely simple, she holds her arms aloft, offering liberty to

the oppressed ones of earth. Beyond, the blue waters of Lake Michigan, brightly sparkling in the sunlight, peep through the columns of the Peristyle. To the left, close at hand, is the Electricity Building, the noble statue of Franklin, posed as if demanding of the clouds the revelation of their secrets, guarding its entrance and giving the key-note to the character of its exhibits. Beyond, the vast Manufactures and Liberal Arts Building rears its mighty height and spreads out an almost endless length of façade, powerful in its severe simplicity. On the other hand, the Palace of Mechanic Arts, more broken in outline and lively in character than its neighbors, forms a charming, but not too vivid contrast. Next to it on the east, connected by a classic colonnade, which is one of the most striking architectural features of the Fair, stands the noble Agricultural Building, which, with its wealth of statuary and richness of detail, finishes the circuit, and completes a picture which, from its dignity, harmony, and beauty, irresistibly carries one back 2,000 years to the sublimest period of Greek art.

Modern man, however, has powers at his command unknown to the ancients. On a moonless night Athens hid her beauties, and for the time being might as well have been some dingy, hideous manufacturing town of to-day.

Not so, however, with this modern Athens, for night is the time of her greatest splendor.

Time and space would not permit, even if it were possible, a description of the Court of Honor illuminated by electricity. Thousands upon thousands of incandescent bulbs trace in delicate threads of light the outlines of the façades. The dome of the Administration Building becomes one blaze of glory. Blinding search-lights seem to make iridescent living things of cold, dead statues. The lagoon becomes a sea of dancing lights, edged by a ribbon of dazzling brightness. It is fairy-land, an enchanted place. The noted authoress of that noble volume, "English Cathedrals," has nothing but praise for the "White City" as a whole —praise from her able and artistic pen being in this respect "praise indeed." Entitling her graceful criticism **"The Fair Grounds,"** Mrs. Van Rensselaer says:

The great French Exhibition of 1889, more beautiful than any of its predecessors in any land, was part and parcel of the city of Paris. Its transitory, festal character was, indeed, very evident, and contrasted with the monumental stability and seriousness of the streets through which one passed to reach it. Nevertheless, the Fair buildings were, broadly speaking, in architectural accord with the city's general aspect. From any point which overlooked them their beauty was greatly increased by the beauty of the encircling town. But for the gates and ticket-takers it might have been hard to divine where permanent Paris ended and its Exhibition grounds began. And this was doubly true because no place of entrance immediately gave the visitor a very fine point of outlook; he had to find his way to some more central spot before he realized the full splendor of the Fair.

But here miles of suburbs filled with railroad-tracks and half-built boulevards stretch between Chicago and the new "White City," and the separation in site is not more distinct than the separation in architectural character. Of course, the unity which was possible at Paris facilitated in one way the labors of the builders of its Fair. Yet gain in another way attended the division which exists at Chicago; for, accenting the exhibition as a new creation for a special purpose —as a fairy-land of beauty quickly wrought for a single summer's use—it permitted the builders to found and fashion in quite unhampered ways. Even French architects, I think, might be glad of so fresh and free an opportunity. And at all events, as Chicago—despite the novel triumphs of constructional science with which it will amaze foreign eyes—has not the architectural beauty of Paris, the independence of its Fair, although determined by necessity, may certainly be accounted a piece of artistic good fortune.

Working in perfect freedom, neither helped nor fettered by the close vicinity of a permanent town, our artists have created a more beautiful Fair than even the Parisian one of 1889. I do not think that any one who has seen the two will question this fact. And it is a fact which seems all the more creditable to our young nation, inexperienced in the management of vast artistic undertakings and unassisted by official organization and guidance, when we remember that all natural advantages in the way of site were in the Frenchmen's favor.

At Paris there lay all ready for the Fair builders' hands the vast level *Champ de Mars*, already once put to similar service. Bordering it ran the wide River Seine, crossed by handsome bridges, edged by dignified buildings, and dotted with verdurous islands. And on the opposite side of the Seine rose the imposing slope of the Trocadéro Hill, crowned by its turreted palace, a permanent legacy from the exhibition of 1878. No more convenient or more beautiful site for the erection of another Fair could have been desired, and those who dealt with it made the most of it in a very artistic way, greatly improving upon the aspect of the Fair of 1878. Their buildings were beautifully designed, grouped, and decorated, and the whole impression made by the grounds on both sides of the river as one saw them from the bridge, from the top of the Trocadéro Hill, or from a balcony on the Eiffel tower, was dignified and splendid as well as extremely gay, picturesque, and charming.

Our Fair, I say, is still more beautiful; and what was its site two years ago?

The first idea was to create the Fair half along the Lake Front within the city and half in the completed portion of Jackson

Park, several miles away; but the landscape gardener, Mr. Frederick Law Olmsted, decided that something better than this might be done, and the chiefs of construction, Messrs. Burnham and Root, agreed with him. The whole of Jackson Park, they said, might be used, although only a small part of it had yet been improved. This part contained some pretty plantations of small trees and an ornamental sheet of water. All the rest was a dreary expanse of ridgy sand-dunes, divided by swampy hollows where the overflowing water of the lake often lay to a considerable depth. To transform this into solid ground, over an area half as large again as the site of the Paris Exhibition, would have been financially if not physically impossible. And even had it been possible the result would have been a flat, monotonous, barren site, incapable of transfiguration into any type of beauty hitherto discovered by builders of great groups of independent yet related structures.

But the presence of the lake inspired another solution. It was the waters of the lake which made the proposed site unfit to bear great buildings; yet a wide outlook over these waters was the only natural attraction which Chicago could offer its Fair builders. Why might not their properly regulated presence within the borders of the Fair be made to compensate for the absence of that variety in elevation, that silver river, and those wide green lawns and umbrageous trees which constituted the charm of the Paris site? Nothing of the kind had ever been done before, but to the bold imagination of these artists that fact seemed merely another favoring argument. And practical reasoning pointed in the same direction as artistic reasoning. Dig the proposed canals and basins extensive enough to make them dominate in the general effect, and the soil thus excavated would suffice to solidify the spots where the buildings must stand.

Go now to the top of one of the big domes or towers and take a bird's-eye view of the Fair. You will see to the eastward of it a limitless expanse of water, and to the westward a limitless expanse of prairie, and will realize that where they met there might well have been, two years ago, not even a solid, ugly stretch of prairie-land, but only an ugly, treacherous marsh. Looking over this ground now—here with its straight, stately, wide canals and architectural terraces, and there with its irregularly shaped lagoons and islands—you will understand that a great artist like Mr. Olmsted can absolutely create in a way which almost equals nature's own. To-day it seems a simple enough idea—this bringing in the lake to solidify the land; but it was one of those simple ideas which only a great man conceives for the first time, and one of those very practical ideas which only an artist conceives. I mean that, while a practical man might have seen the feasibility of the scheme, only an artist could have seen its desirability; and only a great artist could have foretold how diversified beauty—variety in harmony—might thus be secured even better than upon a more naturally advantageous site.

It does not matter much by which of its entrances you approach the Fair—whether you come by water and, passing under the triumphal arch surmounted by the Discoverer group, find the huge golden statue of the Republic immediately before you; and past the long, wide reach of the Great Basin, flanked by the façades of four immense palaces, see in the distance the America Fountain, and beyond it the square, solid mass of the Administration Building, surmounted by the vast dome which is the Fair's crowning feature; or whether you come by rail and, passing through the splendid vestibule which this building forms, stand in the Plaza, with the fountain in the foreground and the Basin beyond, finished by the towering America, and the colonnaded portico giving glimpses of the lake on the fair horizon. It does not matter, for in either case your point of view will have been carefully planned for as a first point of view. First impressions always count for much; and the way in which our Fair builders have thus provided only two great entrances, but have given each of them monumental magnificence, and opened in front of each the most splendid and harmonious of their vistas, is certainly one point where they have proved their superiority to the builders of any previous exhibition.

The harmony, the essential unity of this imposing vista from east to west or from west to east will be the first thing to impress you once you have absorbed the surprising impression which architectural works can make by dint of mere colossal size, rich elaboration, and brilliancy of color. You will not believe that you are standing in a temporary pleasure-ground, constructed by many artists, uncontrolled by anything but their own sense of artistic fitness; or that you are still living in our prosaic, calculating, commercial nineteenth century. This formally arranged portion of the Fair looks as though it had been built to please the eye of some beauty-loving potentate, able to bend all individual talents to a single task. And because of the harmony thus revealed on so grand a scale and with such richness of decoration, because the items of beauty and impressiveness are so many and varied yet so concordant, you will behold a sight which, I am unafraid to say, has not been paralleled since the Rome of the emperors stood intact with marble palace, statue, terrace, bridge, and temple under an Italian sky no bluer than our own. You will feel that the Romans whom Augustus ruled must somewhere have built themselves a Venice, and that somehow you have been spirited back 2,000 years to see it.

Of course, big as it is, our Fair is a small place compared to imperial Rome, and, fine

though most of its structures are, many of them show faults which the Romans would not have committed. Nevertheless, I believe that on no spot in the modern world has so impressive a panorama been unrolled as the one you will see when you stand near either of the entrances to our Fair, or, still better perhaps, on one of the bridges which span the long canal where it crosses the Great Basin. Here four vistas, to east and west, to north and south, open out before you; three finished with rich arrangements of columns and statues, and one stretching away toward a distant green expanse and still more distant façades and domes.

It is worth while to question upon what depends the harmonious unity of these vistas. It depends, in the first place, upon the existence of a definite, well-considered ground-plan for the Fair. No building, no fountain, bridge, or statue, looks as though it had been set down at random. If the position of one were altered, the effect of them all, we feel, would be injured. The smallest as well as the largest was set where its presence was required by the demands of the general scheme. Then scale has been as carefully considered as position. If each feature, large and small, is in the right place, so also each is of the right size. Alter the size of one and it would seem out of place. Alter its place, and it might easily seem of the wrong size. The golden Republic was not built ninety feet tall simply that she might be very conspicuous, or with a mere desire to rival the colossi of Egypt. Her height was carefully calculated with regard to the size of the Great Court, the proportions of the neighboring portico, and the dimensions of the adjacent buildings. Therefore she does not seem too large, for she does not throw smaller things "out of scale." One thinks first of her beauty and of the way in which it helps the general beauty of the scene, and only in the second place of her extraordinary size. It is easy to imagine how the effect of the scene as a whole would be injured were she made smaller, or did she change places with the America Fountain.

We should never have had so beautiful a Fair if features like this had been left to chance, to the caprice of individual artists, or had been determined upon only after other parts of the work had been done. They were determined upon in advance.

"Industry" Group on Administration Building. Karl Bitter, Sculptor.

when the right relationship of all features could be considered, and each could be adapted to the requirements of its fellows. And in a similar way were settled not only the style and the dimensions of the great buildings, but also the size and general character of their chief features. The same height was adopted for all the main cornice lines, and the same height and span for all the great divisions of the walls. The Administration Building towers high above its neighbors, but you will notice that its first stage corresponds with them in height and general design, varying only—as they do among themselves—in the treatment of the broadly concordant features. As it is the main entrance to the Fair grounds, the Administration Building was rightly made their dominating feature. It serves many practical purposes, but its chief purpose is symbolical—is to proclaim the Fair's immensity

and dignity, and its builders' regard for beauty; to proclaim that our Fair has been organized for the glorification of art even more than for that of science and industry. Well expressing this idea, it strikes us as more original in conception than any other building on the grounds. As far as anything of the sort can be new, it is a new architectural type. Nothing of the same kind had been designed before. Triumphal porches, magnificent great portals, the world has often seen, but never before a whole building, of very large size, conceived as a vestibule.

The fact that it is before all a monumental vestibule is clearly expressed by the great importance of its dome. The dome does not merely cover and complete the substructure; the substructure really exists for its sake. It exists for itself—to shelter incoming multitudes, and by its soaring lines to explain the existence and the splendor of the Fair. The dome is the building, and this can not be said in a similar sense of any great dome previously built.

It is, I think, one of the most beautiful domes which ever has been built; and when we remember that it is the chief feature of our Fair, while the Eiffel Tower, a merely scientific marvel, was the chief feature of the Parisian one, we realize in how truly artistic a spirit our builders have worked. Within their domain no object appealing chiefly to the sense of wonder has been permitted. All the great features appeal—or, at the very least, were meant to appeal—chiefly to the sense of beauty; and I may say in passing that all the minor features, useful or commercial, which are scattered around among the large buildings have been much more carefully controlled in the interests of beauty than was the case at Paris.

But despite the magnificence of its dome and the accordant expressiveness of its lower portions, the Administration Building, taken as a whole, is not as beautiful as the Agricultural Building. This is the most beautiful on the Fair grounds, excepting the Fine Arts Building, far away; the most interesting and satisfying when one studies its features and the manner in which they are combined, and much the most successful as regards its sculptural adornment.

One of the most ingeniously admirable features of the whole Fair is the great colonnade, which unites this building with the Machinery Building, across the southern end of the canal. It not only serves this purpose of unification, but also screens the stock yards from sight while supplying them with a dignified portal, and thus excellently finishes the great perspective of the canal. The contrast between the two structures which it joins is very striking yet harmonious. The Agricultural Building is the more scholarly and refined, and its various portions are welded into a truer unity. But the other is the more imposing, the more magnificent, and, perhaps, the more distinctly festal looking, while the Spanish-American character of its tall pavilions gives it a peculiar appropriateness on these Columbian Fair grounds.

I need not refer to the unparalleled scientific triumph won by those who roofed the Manufactures Building, except to say that the huge iron trusses seen in its interior are as worthy of admiration from the esthetic as from the mechanical point of view. The simplicity of its exterior is in true artistic accord with its vast size, for when a building is very large indeed, no architectural device is so effective as the extended repetition of similar features. Greater variety, greater picturesqueness have been sought in the Electricity Building than in any of its neighbors, not everywhere with entire success, yet still in a way which does not seriously mar the harmonious effect of the great Plaza and Basin.

Passing down the canal beside it, and beneath a bridge, we enter the lagoon and the less symmetrically arranged portion of the Fair grounds; and at no point are we so much impressed by the skill of their planners. It can not have been an easy task to discover how architectural formality might be contrasted with semi-naturalistic informality and yet the whole scheme be kept an artistic unit, and no inharmonious perspectives mar the point of juncture. But a way was found, and nowhere from water or shore do we note incongruity or disharmony of effect.

Architectural incongruities do indeed appear as soon as we enter the lagoon. The Transportation Building is very simple in line and very gorgeous in color, yet not out of keeping with its associates; the Horticultural Building is especially successful as regards its dome, contrasting so effectively in shape and substance with the solider things around it; and the Woman's Building is refined and pleasing. But the United States Building is as bad as, in these days, nothing but one of our government buildings is likely to be. It is bad in design, and bad in treatment and finish; its only virtue is as an object-lesson, pointing the fact that a general reform is needed in the matter of our official architecture. And the Illinois Building, too big for its place because it shuts off the view of the Art Building, is also unsatisfactory in mass and crowned by a very ugly dome. But the scheme prepared for the architects by the landscape gardeners was extremely fine, and their special work in creating the island I do not need to praise.

Round this island, pass beneath another bridge, and another sheet of water opens before you—the one which existed before the Fair was proposed. Its shores, too, are injured by the excessive size of the Illinois Building, and by over-crowding in other places with foreign and State buildings, which do not harmonize with one another. Nevertheless it has not really been spoiled as a whole, and it beautifully plays its chief

rôle as a foreground for the surpassingly beautiful Art Building.

You can not look at this too long or admire it too greatly. It is the finest thing on the Fair grounds, and the finest building of so classical a sort which the modern world has constructed. It is not just like any building which classic nations themselves constructed; it is much larger and more varied in mass, and its dome is a distinct innovation. But we feel it is just such a building as the Greeks might have built had they known about domes and had they wanted something of this size for a similar site and purpose. It is as carefully considered in feature as it is vigorous, yet graceful, in outline and mass; and its setting on the Fisheries Building, with its ingenious novelties in the way of decoration; and then can retrace our course along the splendid esplanade which makes the seaward finish of the grounds, eventually reaching the Forestry Building, near their southern limits—a glorification, so to say, of "rustic" architectural methods.

Many styles of architecture meet the eye as we thus make the circuit of the Fair, and many more if we leave its actual limits and survey the Midway Plaisance, where more purely commercial enterprises have been allowed to develop themselves. The effort to adapt some ancient style, or some modern kind of eclecticism, to the special purpose in view has not always been successful. But there

"Science" Group on Administration Building. Karl Bitter, Sculptor.

brink of the little lake adds immeasurably to its charm.

Behind it, alas, the grounds are very crowded. So many things had to be built here, and they were built by so many different hands, that the effect is very much huddled and in many spots very inharmonious. Still, some of the foreign buildings are fine, and all of them are interesting; and some of the State buildings, like New York's, Ohio's, and Minnesota's, deserve high praise, while others, like California's, have the value which attaches to intelligent adaptations of old-time local ways of building.

Then, leaving the center of the grounds and passing toward the lake shore, we find the picturesque individual and delightful are few distressing failures. Even where only a partial success has been obtained, an intelligent eye may gather much instruction; and there are some very remarkable triumphs in all portions of the Fair grounds.

The Art Building, as I have said, is admirably, perfectly successful in its very pure and noble way; and I think the Romanesque of Southern Europe has rarely been so artistically used in modern times as in the Fisheries Building. But taken as a whole the formally disposed southern portions of the grounds are of course the finest—the portions which have won our Fair the name of the "White City" and of the "Venice of the West." Here the landscape architect's scheme is most novel, most stately and

splendid; and here we learn the meaning of architectural unity on an extensive scale. We see that such unity creates a general beauty of effect which architectural diversity can not rival, while also the special value of each work is enhanced by its concordant contrast with its neighbors. We see, too, that unity need not mean monotony or the extinguishing of personalities if the broad architectural path is wisely chosen. The allied yet not identical Renaissance styles chosen by the builders of this part of the Fair were unquestionably the best for their purpose. In using them so harmoniously, yet so individually, they have shown us a panorama of beauty such as we had never even dreamed about before; and their result should do much to prove to our people that beauty is a thing of priceless worth—typifying as it does the search for intellectual and spiritual rather than for material profit. No man or woman will come to Chicago this summer without recognizing that the Fair has been based on a serious recognition of the fact that commercial prosperity alone can not make a nation great; and the lesson thus taught must be of immense national service. Through the voice of the big, busy, practical, money-making city of Chicago America herself declares: Lo, it is not Mammon you should worship, but the light-bringing, health-giving gods of intelligence, refinement, and beauty! And all America's children will listen, believe, learn, and practice, as they would in obedience to no voice except her own.

M. G. VAN RENSSELAER.

NEW YORK.

With such a glorious panorama before her, well may this broad-minded, brilliant, and intellectual woman exclaim, with righteous indignation, in a recent contribution to *The Forum:* "As a pleasuring-place Jackson Park will have attractions never before approached in our land; but as a place for self-instruction, self-cultivation, it will surpass any other spot in the world. And yet this is the place that those self-styled Christians who do not believe Christ's distinct assertion that the Sabbath was made for man, not man for the Sabbath, desire to have closed on the one day of the week when our mind-hungry, beauty-starved, ignorant, but eagerly ambitious masses could best make use of its civilizing and uplifting ministrations."

Sad, nay, almost sacrilegious, does it seem that in less than one brief year—

"These cloud-capped towers, the gorgeous palaces,
The solemn temples . . . . . .
. . . . . shall dissolve,
And like this unsubstantial pageant faded,
Leave not a rack behind."

Like the songs and sublime diction of that "sweet swan of Avon," they should endure "not for an age but for all time."

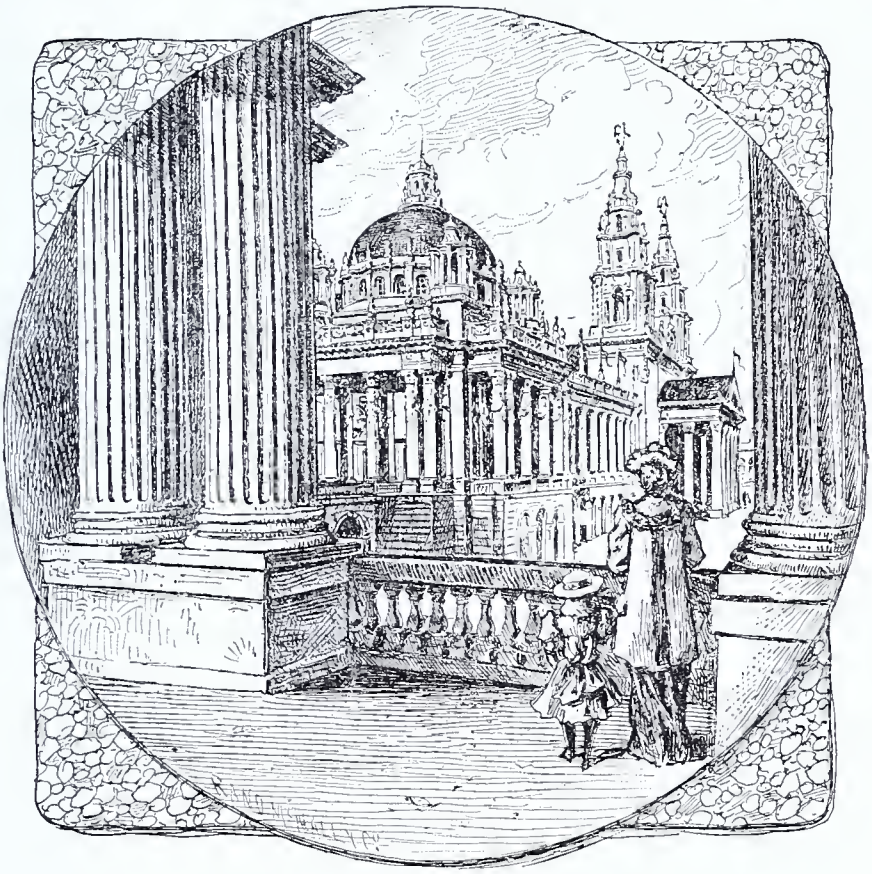
Well does Mrs. Van Rensselaer aver, in speaking of this vast city of white palaces, that "to give a peep inside, to stop a few moments to criticise the decorations of walls and porticoes, to note the names of the world's great ones cut in panels, or to familiarize oneself with their features molded in staff, would need three afternoons at least, instead of one. To pause now and then to take in the beauties of the lakes and lagoons, to admire the Venetian columns with their curious carvings, to note the symmetrical sweep of the bridges and the magnificent stretches of buildings on every side, to drink in the infinite splendor of pillars and colonnades, and pinnacles and minarets piercing the blue sky, would occupy a much longer time.

"It will take," she truly observes, "a week or more to get even a crude idea of its treasures—a fact that in itself should outbalance all the narrow arguments of those who wish to deprive the working classes of their best days for visiting the Fair."

Fronting the Administration Building, on the verge of and facing the Main Basin, stands the finest and most artistic composition on the Exposition grounds—**the Columbian Fountain** (N 19), designed by Mr. Frederick MacMonnies, and executed by him principally in his Paris studio. Resembling closely in symbolical design a remarkable sketch alleged to have been made by Columbus himself, in part it follows the general design of the fountain at the Paris Exposition. Its sea-horses recall the new *Fontaine de la Fédération*, Toulon, but in its entirety the conception is infinitely superior, and in execution more artistic. Briefly, the design is as follows: The center part is designed as a medieval barge, drawn by huge sea-horses frothing and spouting foam and sea-water, and by centaurs bestridden and urged on. Enthroned and above all sits Columbia, majestic in dignity and pose, the personification of liberty, freedom, and power, with Father Time as steersman, "like Palinurus nodding at the helm." Assisting in the propulsion of the Ship of State, on either side are four female figures, representing the arts and sciences, gracefully pulling huge sweeps, or oars. At the bow of the barge, Fame, a beautiful female figure, with a herald's trumpet in hand, proclaims with clarion note the advent and progress of the nation. The motto "*E pluribus unum*" (one out of many) is graven on the pedestal supporting the principal figure. Marvelous in conception, masterly in execution and design, the Columbian Fountain may well be regarded as Mr. MacMonnies' *chef-d'œuvre*, and as a glorious triumph for a comparatively young sculptor. Snowy white, to match the "White City" it adorns and beautifies, it may be questioned whether its most entrancing appearance will not be when the sun has sunk beneath the horizon and electricity comes to man's aid and enjoyment. Then, when the powerful electric fountains on either side shoot forth their multicolored jets of water, when the spray is tinted in myriad rays and the huge search-lights lend a weird, wonderful bright-

ness to the scene, the visitor watching the shadow chasing the ray across this beauteous group of figures will find some substantial excuse for that ancient conceit of Aristotle that "originally in every block of marble there was a noble statue which would appear in all its pristine glory when the superfluous covering was removed by the touch of a true artist's hand."

Two of the largest electric fountains ever made stand on either side of the Columbian Fountain. Their basins are each sixty feet in diameter. Water is furnished through a 24-inch pipe branching from a 36-inch main connected with the great Worthington pumps in Machinery Hall. The basins are duplicates in every respect. Eighteen water-jets are grouped in a circle on the outer edge of the basin about the main central orifice, which throws a 2-inch stream to a height of 150 feet. Immediately around this are seven jets of less than an inch in diameter. Next comes another circle of six 1¼-inch jets mingled with still another series of ⅝-inch pipes. Individual jets, arranged for artistic effects, make a total of 152 streams in each fountain, all of which may be thrown into action at the same time. For the illumination of the fountains thirty-eight powerful arc lamps are required. Their rays of varying colors are deflected by parabolic reflectors. The mechanism which is used to change the combinations of water, color, and light is located in the Basin, and the operators in charge are directed by signals from the tower on Machinery Hall that overlooks the Grand Canal. While the large number of jets and color-lights provided for the fountains make possible innumerable combinations, the set pieces will be the most beautiful. Great flowers, sheaves of wheat, fences of gold, showers of rubies, pearls, and amethysts will all be produced in effect by the combination of colored light thrown on the rising and falling streams of water. The Edison Company, which has the contracts for the fountains, as a part of its exhibit, made an outlay of over $100,000 for the display. The cost of operation is estimated all the way from $500 to $1,000 a night, but the returns from attendance increased by the attraction of the fountains is expected to reach into the tens of thousands every night the fountains play. The night illumination of the Exposition is to be made a feature. Long rows of incandescent bulbs are arranged along the sides of canals and lagoons. All the buildings surrounding the Grand Plaza will be ablaze with light, and powerful search-lights on lofty towers will turn the darkest night into day.



A View from the Colonnade.

The View of the Main Basin.—Standing by the MacMonnies Fountain, with his face toward the lake, or eastward, the visitor

gazes upon the grandest view of the Exposition, that of the Main Basin (M 21). Before him, impressive in its altitude and grandeur, French's colossal Statue of the Republic, like a new Venus Anadyomene, rises from the rippling waters of the Main Basin. To his right are the graceful outlines of Machinery Hall, with the colonnade and obelisk in harmony and contrast. Then the

Statue of the Republic, Main Basin. D. C. French, Sculptor.

ornate and classic Agricultural Building projects into the picture, with decorations and sculpture bewildering in detail and delightful in attractiveness. The Casino, the classic Peristyle, and the Music Hall, crowned with statuary and crested with the grand Columbus Quadriga, partially obscure Lake Michigan's blue waters, but enhance their effect when viewed through column and snowy pillar. Two dwarf reproductions of the Temple of Vesta fill vacant corners, and the visitor's eye then reaches the colossal proportions of the Manufactures and Liberal Arts Building, severe in its massive simplicity. Then a long vista of lagoon, with the huge and rather inartistic dome of the United States Government Building, a delicate detail of Henry Ives Cobb's handsome Fisheries Building, and Illinois' huge, heavy dome close the left of the picture, with glimpses of lagoon and Wooded Island, bridges crowned with statuary, and last of all Electricity's handsome, airy home.

THE ELECTRICITY BUILDING

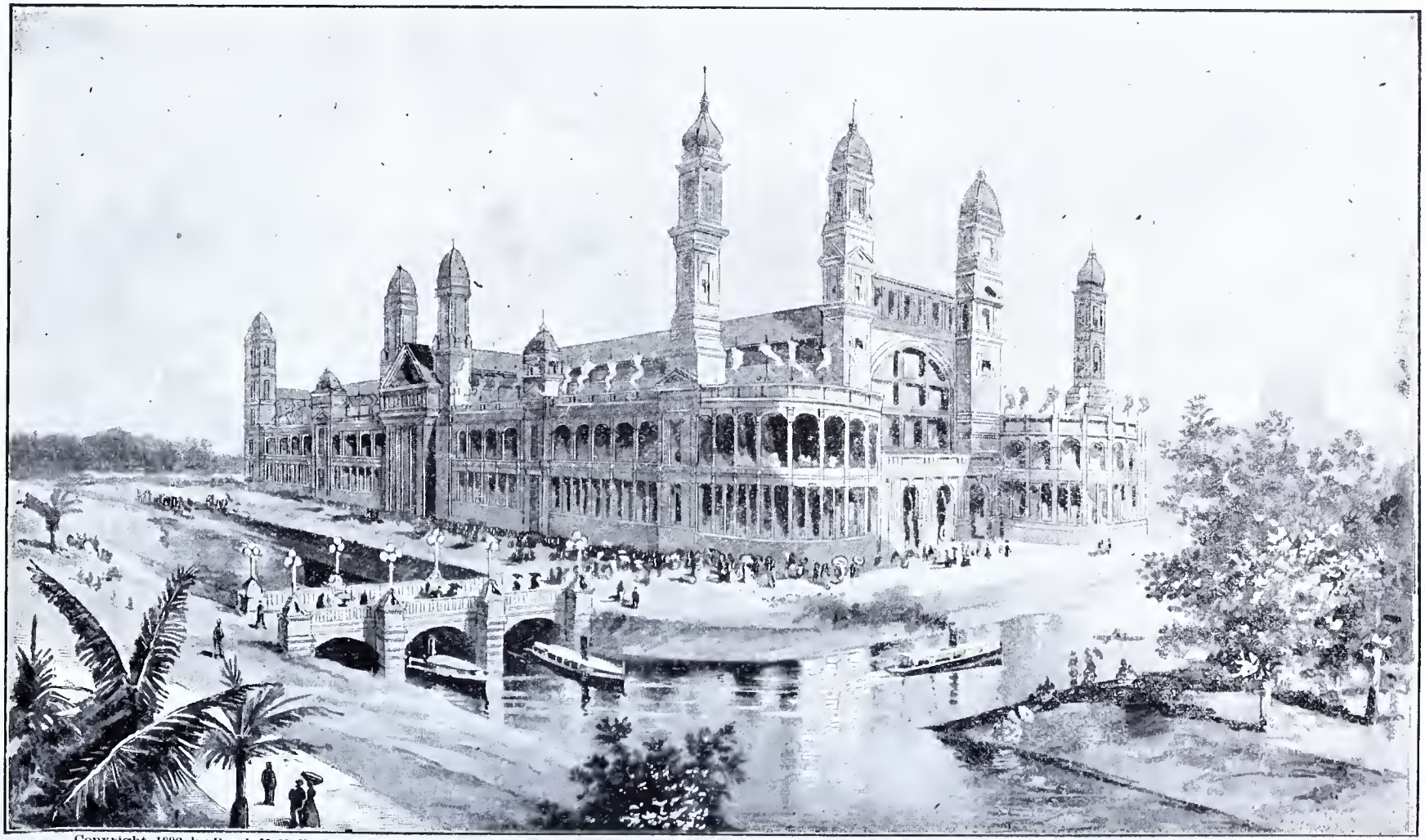
(L 18) is thus described by its able architects, Messrs. Van Brunt & Howe, of Kansas City:

Henry Van Brunt

This building lies parallel with the Mines Building, is of nearly the same dimensions—350x700 feet—and the contrast in the architectural character of the two structures illustrates the fact that the purposes of these two buildings exercised a controlling influence over the design of each. The Mines Building contains an exhibit of coarse products and heavy machinery and appliances, and consequently has been treated with broad, plain surfaces and large details, the aim of the architect having been to create an impression of breadth and repose. The Electricity Building, on the other hand, as its contents are mainly of delicate form and finer structure, is naturally treated with a corresponding refinement and delicacy of detail, and the idea of electricity itself has imposed upon the design a quality of restlessness or movement obtained by frequent repetitions of vertical members and by a sky-line broken by ten towers, or campaniles, and four domes.

As this building forms one of the group of seven buildings inclosing the Great Court of Entrance (the railway station on the west, the Peristyle and its pavilions on the east toward the lake, and Machinery and Agricultural buildings on the south, and the Manufactures and Electricity buildings on the north, the Administration Building being in the center of the group), it is, like these, in a strict classic style, having with them a common height of sixty feet to the top of the cornice, with other features agreed upon to obtain a proper degree of conformity, but without repetitions.

The façades of this building are composed with a full Corinthian order of pilasters set twenty-three feet on centers, the main entablatures being broken around the pilasters so as to accentuate the vertical



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THE ELECTRICITY BUILDING.

elements, and in conjunction with the frequent light towers to give to the general design a movement which, in contrast with its neighbors, may be suggestive of the mysterious functions of electricity.

The center of each front has a pavilion of entrance; that on the north, toward the lagoon, and those on the east and west being crowned each with two lofty towers. The four corners of the building are marked by lighter pavilions, finishing with open campaniles; and on the two long sides there are intermediate bays slightly projecting, with postern doors, and treated with low, square domes to relieve the uniformity of the architecture without absolutely breaking the continuity of the order.

Benjamin Franklin.

On the south is the main entrance on the court. This, for the sake of distinction, is treated as a solid pylon, pierced by a triumphal arch, 58 feet wide and 92 feet high, which forms the frame of a great semicircular niche, or hemicycle, covered by a half dome. In the center of this niche stands on a lofty pedestal a colossal statue of Franklin, who, in his discovery of the electrical properties of lightning, happily associates a patriotic name with the progress of electrical investigation. The great Corinthian order is carried around this niche, which contains three main doorways, and the half dome is divided by corresponding ribs into panels, and treated with Renaissance devices in relief against a background of greenish-blue. The upper part of this pylon is distinguished from the rest of the sky-lines of the edifice by a treatment of simple horizontal lines, and the main fabric is supported on the right and left by consoles or ornamental buttresses, two on each side, each being crowned with a statue fifteen feet high representing the functions of electricity as applied to the industrial arts.

The north end, toward the lagoon—where the formal character of the court is abandoned and a more picturesque treatment prevails, in sympathy with the features of irregular outline in water and land which prevail there—has its central entrance pavilion, containing a great arched window recessed between two semicircular or apsidal projections—these three features occupying together the whole of this front.

Each bay of the façades all around the building contains two ranges of windows corresponding with the interior stories. The lower range is decorated with a small Ionic order, which, when carried around these two apses, forms between them an open porch with a great balcony over it. The frieze of this inferior order contains the names of those who from the beginning have been associated with electrical discoveries and inventions. Where the frieze of the main order is carried around the recess of the hemicycle it contains Turgot's famous epigram on Franklin: "*Eripuit cælo fulmen sceptrumque tyrannis.*"

The main Corinthian order projects in front of the east and west central pavilions, with detached columns and pilasters, so as to form a portico crowned with a balustrade.

The four main entrances on the center of each front are the architectural expression of the main feature of the plan, which consists of a longitudinal nave 115 feet wide and 114 feet high, crossed by a central transept of the same width and height, the roofs being supported by a series of steel arched trusses, set twenty-three feet apart. The rest of the building is treated with flat roofs and is in two stories, the upper story having the character of a gallery. The flat roofs are furnished with frequent skylights, so that the whole interior is abundantly lighted.

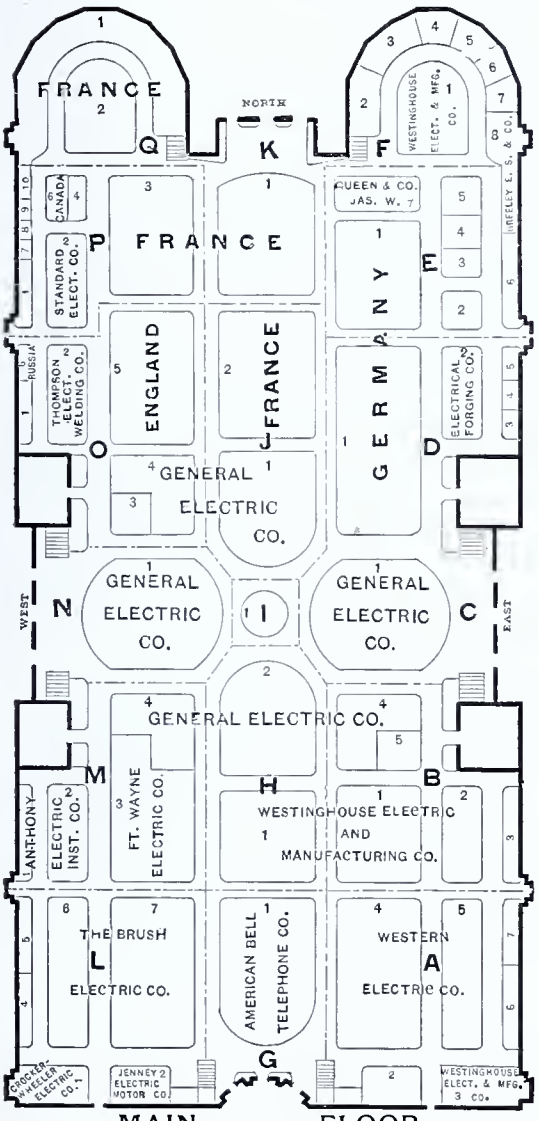
The conventional decoration of the exterior of this building is relieved by repetitions of the electro-magnet and lamp, and other more or less familiar devices suggestive of electrical functions.

The south front of the lower story forms an open arcade, corresponding in use to those provided in all the other buildings around the Great Court.

VAN BRUNT & HOWE.

KANSAS CITY, MO.

Statuary and Decorations.—At the southern end of the building, in front of the hemi-



MAIN FLOOR

Ground Plan Electricity Building.

A 2 "C. & C." Electric Motor Co.
A 3, B 1-2, F 1, H 1 } Westinghouse Electric & Mfg. Co.
A 4-5 Western Electric Co.
A 7 Taylor, Goodhue & Ames.
B 3 Eddy Electric Mfg. Co.
B 4, C 1, H 2, J 1, M 4, N 1, O 3 } General Electric Co.
B 5 Excelsior Electric Co.
D 1, E 1 } Germany.
D 2 Electrical Forging Co.
D 3 Sehleren & Co., Chas. A.
D 4 Munson Belting Co.
D 5 Page Belting Co.
E 2 Belknap Motor Co.
E 3 Elwell-Parker Electric Const. Co.
E 4 Arnold Mfg. Co.
E 5 Mather, A. C.
E 7 Queen & Co., Jas. W.
F 2 Zucker & Levett Chemical Co.
F 3 Union Electric Co.
F 4 Commercial Elect. Co.
F 5 Chicago Belting Co.
F 6 Jewell Belting Co.
F 7 Curtis Elect. Mfg. Co.
F 8 Greeley, E. S. & Co.
G 1 American Bell Telephone Co.
I 1 Phœnix Glass Co.
J 2, K 1, P 3, Q 1-2 } France.
L 1 Crocker-Wheeler Electric Co.
L 2 Jenney Electric Motor Co.
L 4 Hansen & Van Winkle Co.
L 5 Degenhardt, F. E.
L 6-7 Brush Elect. Co., The
M 1-2 Anthony Elect. Inst. Co.
M 3 Fort Wayne Elect. Co., E. A. Barnes.
O 2 Thompson Elect. Welding Co.
O 4 Heisler Electric Co.
O 5 England.
O 6 Russia.
P 1 Electrical Conduit Co.
P 2 Standard Electric Co.
P 4 Electron Mfg. Co.
P 6 Canada
P 9 Elliott Elect. Co.
P 10 Wing, L. J. & Co.

cycle which forms the main entrance, stands the heroic statue of Benjamin Franklin, executed by the Danish sculptor Carl Rohl-Smith, a Danish-American, who certainly had for his inspiration one of the most dramatic subjects in American history—that of Franklin's discovery that electricity might be brought down, even with a child's plaything, from the angry heavens; thus laying the foundation for its subjugation as one of man's servants. Grasping with one hand his kite, which rests upon the ground, the other holds aloft the key with which this greatest of all nature's mysteries was unlocked. His head is thrown back. Glorious in its triumph appears the face, as if still searching the heavens, and the whole pose is one of mastery and power. While some critics have pronounced the statue overdrawn, all agree that it is full of freedom and power, and, considered in regard to its heroic surroundings as well as to the requirements of the plastic art, it is certainly one of the finest pieces of statuary on the grounds.

Over the north entrance of the building are the names of the following great electricians and discoverers in electrical science: Henry, Faraday, Morse, Siemens, Volta. To the left of the entrance: Bain, Joule, Cooke, Steinheil, Laplace, Priestley, Coxe, Cavendish. To the right of the entrance: Vail, De la Rive, Saussure, Varley, Guericke, Field, Maxwell, Thales. Over the west entrance: Davy, Don Silva, Arago. Over the east entrance: Gauss, Jacobi, Wheatstone. At the south entrance: Names in the dome—Franklin (five times), Daniell, Ampere, Galvani, Ohm, Sturgeon. To the left of the entrance: Davenport, Weber, Ronalds, Oersted. To the right of the entrance: Coulomb, Page, Gilbert, Somering.

The following is the classification of exhibits in the Electricity Building:

GROUP NO.

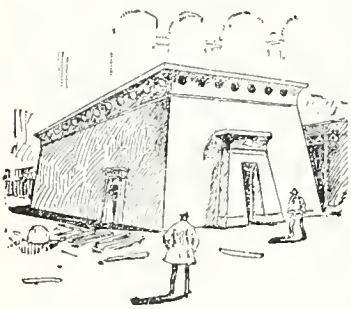
122.—Apparatus illustrating the phenomena and laws of electricity and magnetism.
123.—Apparatus for electrical measurements.
124.—Electric batteries, primary and secondary.
125.—Machines and appliances for producing electrical currents by mechanical power; dynamical electricity.
126.—Transmission and regulation of the electrical current.
127.—Electric motors.
128.—Application of electric motors.
129.—Lighting by electricity.
130.—Heating by electricity.
131.—Electro-metallurgy and electro-chemistry.
132.—Electric forging, welding, stamping, tempering, brazing, etc.
133.—Electric telegraph and electric signals.
134.—The telephone and its appliances; phonographs.
135.—Electricity in surgery, dentistry, and therapeutics.

136.—Application of electricity in various ways not hereinbefore specified.
137.—History and statistics of electrical invention.
138.—Progress and development in electrical science and construction, as illustrated by models and drawings of various countries.

The Main Exhibits.—The limits of this guide forbid more than a mere mention of some of the most important attractions of the Electrical Building. As is well known, steam as a motive power occupies a very secondary place, except as a means of generating electricity, which is used in every conceivable way to make the "wheels go round," and that very smoothly.

The entire south one-third of Machinery Hall and its Annex is an immense generating station, and although much of the machinery exhibit there is used as a service plant for the entire Exposition, it is as well an exhibit of the Electrical Department, as it is all entered for competition under the classification of the Department of Electricity. Electrical power for any and all purposes is supplied from this point to all the buildings in Jackson Park. In this plant are found types of all dynamos, varying in size from the smallest to motors requiring 1,000 horse-power each to drive them, and incidentally, engines that are the finest examples of the mechanical engineer's art. Belonging to the Department of Electricity solely as an exhibit are 1,500 horse-power engines of the triple-expansion-condensing naval type, with a direct connected dynamo, which largely furnishes the incandescent lighting for this building, which at night is one mass of light, as nearly one-third of the lights on the grounds are massed at this point. There are many novelties in this branch of the science, and a description of some of them will be of interest.

Entering at the south door, where stands the Statue of Franklin, the first exhibit seen is that of the Bell Telephone Co., Block 18. This company makes a display that interests every one. A complete central station is one of its features, so that the public may become intimately acquainted with the "Hello, Central." Models of the telephone from its inception to the present time are another feature; and lastly, a model theatorium, in which visitors may listen to orchestras performing in New York or Boston. This does not mean that a visitor must keep a receiver glued to his or her ear, for the receiver is a mammoth telephone in the roof of the building, with a large resonator, which enables one to hear the sound as distinctly as if the orchestra were present, instead of 1,000 miles away. The next block going down the center is 19, the Detroit Electrical Works exhibit, with a fine display. Passing this, the south half of Block 8 is found, the General Electric Co., which, as its name implies, does not confine itself to a single specialty.


Western Electric Co.'s Exhibit.

France occupies the two blocks in the center, both numbered 16; also one west and one northwest of the second or most northern block, besides displays in the northwestern bay.

The French exhibit the latest forms of arc lights as used in the light-house service, one of them of 200,000 candle-power.

Turning back along an alley facing Block 16 in this bay, on the right hand are found the exhibits of Belgium, Russia, Spain, and Mexico, Blocks 15, 14, 13, 12, in the order named. Next on the left is England, Block 17, followed on the same side by the Heisler Electric Co., fractional Block 9, with a fine display; and again is seen a portion of the General Electric Co., fractional Block 8. On the right hand, opposite these displays, is the Thompson Welding Co., Block 10, also occupying a space against the west wall. Its exhibit is sufficiently indicated by its name. On the left again are two blocks, numbered 8, occupied by the General Electric Co. On the same side, to the south, is the Fort Wayne Electric Co., Block 7, which shows electrical machinery and apparatus for electric lighting, power transmission, and, in fact, for all purposes for which electricity is used. Opposite, on the right-hand side, is the National Electric Co., Block 6, also occupying a space next to the wall. The next two blocks, one on either side of the alley, are taken by the Brush Electric Co., Swan Lamp Co., and Short System of Railways. The small spaces against the western and southern walls, 4, 3, and 1, are held respectively by the Germania Electric Co., Hansen & Van Winkle, and the Crocker-Wheeler Electric Co. Block 2, against the south wall, belongs to the Jenney Electric Motor Co., which also furnishes electric lighting and stationary motor machinery. Passing the door and going down to the alley next east of the right-hand main aisle, Block 21 is that of the "C. & C." Motor Co., also engaging generally in electrical machinery, while Block 22, also next to the south wall, belongs to the Sperry Electric Machine Co. The alley entered passes between two blocks, each numbered 23, held by the Western Electric Co., engaged in furnishing lighting plants and other electric machinery. The next two blocks, one on each side, both numbered 24, show the Westinghouse Co.'s exhibit, in connection with which is shown the Pelton water-wheel; power generators, model cars, electric lights, etc., are displayed. On the left is a fractional block, No. 25, the Excelsior Electric Co.; and next this on the left are a fractional and a

whole block, No. 8, of the General Electric Co. Beyond these, still to the left, are two large blocks (29), both used by Germany for her display.

From this country come three of the most perfect search-lights ever made—one of them the largest ever constructed, with a 7½-foot projector. This light, placed at a sufficient altitude, would furnish ample illumination for a lawn-party or ball seventy-five miles away. As a matter of fact, a smaller light, by the same makers, exhibited at the Frankfort Exposition, did this identical feat for a German nobleman at a distance of forty-five miles.

On the right, opposite Germany's first block, is Block 30, of the Electric Forging Co., another display whose name sufficiently indicates the exhibit; followed on the same side by Blocks 31, 32, 33, 34, belonging in the order named to the Belknap Motor Co., Arnold Motor Co., and A. C. Mather. Block 39, in the northeastern bay, is that of the New York Insulated Wire Co. Around the bay are Blocks 40, 41, 42, 43, 38, held by the Zucker-Leavitt Chemical Co., Riker Motor Co., Perkins Lamp Co., Akron Electric Co., and E. S. Greeley & Co. Going back along the east wall are found the following: No. 37, Page Belting Co.; 36, Munson Belting Co.; 35, Schieven Belting Co.; 28, Eddy Electric Co.; 27, Hornell Iron Works; 26, La Roche Electric Co. Italy has Block 11, on the west wall, near the northwestern bay.

In the matter of display lighting exhibitors have, in response to a circular sent out by the department, outdone themselves. Artistic designs of varicolored lights are a feature of nearly every exhibit, and one exhibitor has undertaken the task of decorating one end of the grand nave with a changeable design of incandescent lamps that has over six thousand lights in its composition. There are also incandescent lamps, of a size hitherto unthought of, which furnish as much light as the ordinary arc lamp.

In the exact center of the building is Block 20, the Phœnix Glass Co.'s exhibit, which may be thus described: The conventional fountain as a center-piece of an exposition here finds no place, and in its place is shown as an exhibit one that is perfectly dazzling. One of the largest cut-glass manufacturers in this country has been given the circular space in the exact center of the building for a Moresque pavilion made entirely of cut-glass of the various forms used in the manufacture of high-class electric fixtures. This pavilion is 30 feet in diameter and 70 feet high, illuminated with hundreds of lamps, and is simply a mass of sparkling, flashing colored light. It is called the Edison Tower of Light, and is an exact reproduction of the German Tower of Victory. The designs have received the approval of Mr. Atwood, the architect of the Gallery of Fine Arts.

The lower part of the structure is a colonnade thirty feet in diameter, occupied with a display of crystal for electrical uses. The shaft for the colonnade, to a total height of seventy-eight feet, is studded with myriads of miniature incandescent lights, so arranged as to flash in various figures and colors. These little lights are only an inch and a half long each.

The whole structure is surmounted with a mammoth incandescent lamp, composed of almost innumerable pieces of crystal. The lamp is eight feet in length and contains no less than 3,000 pieces of crystal.

Foreign countries have been placed in the north end of the building, on both floors. France, in addition to a space in the northeast bay, has the two north center spaces, and Germany the two spaces immediately east.

In some respects the electrical exhibit made by Germany is the most remarkable of all. Dr. Walter Lobach, a well-known

electrician, is at the head of it. The firm of Siemens & Halske, Berlin, exhibit a dynamo of 1,000 horse-power, one of the largest ever constructed, and with it furnish part of the lighting and motive power to the Exposition and to the German parts of it.

The General Electric Society of Berlin, another vast concern of this kind, exhibit dynamos and electromotors made according to a new system, first practically tested at the General Electric Exposition at Frankfort two years ago, when power was transferred for the distance from Frankfort to Lauffen, 100 miles.

Schuckert & Co. of Nuremberg place on exhibition the most enormous search-lights (used mainly for navy purposes) ever constructed, six feet in diameter. These are placed on top of the Manufactures Building, at the four corners of the roof, and by means of powerful reflectors the pillar of light that will be sent forth from there will equal 200,000,000 candle-power. The light will be a pure white, producing a marvelous effect, and penetrating at night the atmosphere as far as the Board of Trade Building down-town.

The German Government Telegraph Department also has a comprehensive exhibit, including a historical one. In this is shown the first dynamo ever constructed in the world, dating from 1866, and made by the famous electrician the late Dr. Werner von Siemens. By the same inventor, too, is exhibited the first efficient Gauss-Weber telegraph apparatus; also cables, electric instruments of precision, telephones, and other instruments of applied science. Altogether this part of the German Department at the Fair is represented by thirty firms in the electro-technical field and forty-three in mechanics, optics, etc., and Berlin, Nuremberg, Cologne, Frankfort, and Hamburg are the cities most strongly represented.

The rest of the ground-floor has been assigned for the display of heavy machinery, and the galleries for the display of specialties, light machinery, and testing instruments. As far as practicable, specialties have been grouped; all the wire men together, carbon manufacturers in one place, testing instruments in another, etc.

The telegraph really marks the first important application of electricity, and there are many historical exhibits in this connection. The Baltimore & Ohio Railroad, along whose right of way the first telegraph-line was laid, exhibits a life-size model of how its laying was accomplished. It is a fact not generally known that Morse made his first attempt with an underground cable, and there is shown a model of the original plow with a reel from which was unwound the lead-covered cable, with sixteen oxen drawing the same, and with wax-figures of Morse, Vail, Henry, and their assistants. In this connection is shown the original instrument on which the historical message, "What hath God wrought," was received.

These are not all of the wonders; for one finds mining-drills, a working locomotive, tanning, distillation, fire-works, and many other things, all operated by electricity, in the nine acres of displays in this building.

Edison's kinetograph is found here in the American Phonograph Co.'s exhibit, and is a most marvelous exhibition. It is a specially constructed camera and phonograph working in perfect unison. The camera produces forty-six pictures a second. By thus rapidly photographing figures in action upon a sensitive film, and adapting the phonograph to catch any sounds emanating from them, both sound and motion are reproduced, so that a spectator listening to a song or speech sees the gestures and facial action also. Sermons, plays, etc., are thus reproduced. Gray's telautograph, another electric marvel, is shown in the building. There are over seven hundred American exhibits, and displays from Germany, France, England, Canada, Italy, Belgium, Austria, Spain, Sweden, Mexico, and Russia, in the order of their importance as named.

In private displays there are some that are exceedingly fine; notably those of the Westinghouse Co., the Bell Telephone Co., the Brush Co., the Heisler Co., the Sperry, the Thomson-Houston, and others. The Mackay-Bennett Cable Co. shows a complete working model of their Atlantic cable, with its terminal stations. Twenty-seven feet of water represent the 2,700 miles of ocean between these stations.

The scientist says that electricity is life. Then Jackson Park will of a truth be a living thing. The darkness and gloom of its corners will be penetrated and dispelled by the electric light, and their stillness be broken by the noise of the electric railway. Its mammoth white buildings will gleam and glisten with electric lights, while upon the placid bosom of its waters will glide electric launches. Everywhere will the presence of the great discovery be felt. The electrical exhibit in the Exposition is infinitely larger and greater than anything of the kind ever before attempted. It would awe Franklin, Ohm, Morse, and all the rest who imagined they knew a deal about electricity.

The display in the Electricity Building will be at all times interesting, and during the evening beautiful. On the west side of the building, and among the display of the General Electric Company, is a room provided especially with lighting arrangements of a decorative kind, and so arranged as to change the amount of lights carried by various meters, so as to show their accuracy. This display is recommended to the gas companies, the accuracy of whose meters is not always infallible.

Then there is a railway and motor exhibit that will attract attention. It contains all the modern railway work for street-car and street-railroad practice. There is one elevated-railroad locomotive that is built for high-speed railway work. It has the latest form of electric controllers, air-brakes, whistle, and automatic safety devices. Its

gross weight is thirty tons, and it is designed for a maximum speed of fifty miles per hour. The engine is now running on the Boston & Maine Railroad, hauling trains from Lynn to seaside resorts—a distance of four miles.

Mammoth generators, such as are constantly used in street-railway service, are abundant. Three of the largest are of 450 horse-power, 300 horse-power, and 150 horse-power, respectively. There is a great quantity of electrical mining machinery of every description. One of the exhibits has as a center-piece a deep-mine pump with a 150 horse-power slow-speed electric motor, pumping water from a tank and delivering it under pressure to a Pelton water-wheel direct, connected to a multiface electrical generator. There is also a mining-hoist of 150 horse-power.

Another display of considerable proportions is the display of insulated lighting systems for hotels and large business houses. The most modern type of direct connected compound engines and dynamos are shown.

Inventor Edison has his goods well represented. There is a display of no mean proportions of the Edison low potential three-wire system, including Edison tubing, Edison machines, and the Edison lamp. As a center-piece to his exhibit there has been erected an Edison Jumbo machine. At the time of its construction this concern was the marvel of the age. It was the first machine to be constructed on the modern principle of engine and dynamos being directly connected on the same shaft, and for eleven years it has run continuously in the Pearl Street Station of the New York Illuminating Company.

The three-wire system might with propriety be placed in the collection of curiosities, as it is one of the very few of Edison's inventions upon which there has been no infringement of patent. It is regarded as one of his great inventions; second, in fact, only to the lamp.

Professor Thomsen, the electrician of the General Electric Company, has specimens of his work on hand in the shape of all the specialties of alternating supplies and devices. Tandem compound engines are directly connected to large alternating machines, near which is compact directly connected machinery for lighting merchantships, and supplies and devices for lighting and signaling. The system is used throughout the navy of this country.

MACHINERY HALL.

The wonders of the electrical world inspected, the visitor may well retrace his steps to the southern end of the building, and, recrossing the Grand Court of Honor in front of the Administration Building, approach one of the most graceful structures of the whole Exposition, the classic Machinery Hall (P 19). It is from this direction it should be neared, for if approached from either the Stock exhibit or from the side toward Stony Island Avenue, its exterior presents no indication of the beauty of its other two faces, as owing to its surroundings in those directions its walls have been purposely left undecorated and of the plainest description; but where its façades face South Canal and the beautiful Administration Court it is extremely rich and pleasing, courting the strictest comparison with those palatial neighbors, and is not out of keeping with the stately colonnades, classic porticoes, and marble statues and fountains upon which it looks. The architectural design is copied from the best types of the Spanish Renaissance, and is thoroughly classic in all of its details. The cities of Seville and others of the land which sent Columbus upon his westward voyage have been selected and laid under tribute by the architects, Messrs. Peabody & Stearns of Boston, to furnish the motive of the architecture of this building in honor of the Columbian anniversary. The covered *loggia* at the first story furnishes a promenade-way around the building, and the material used for coating these fronts is the same as that used in all of the principal structures—staff. This has been stained a beautiful ivory tint, and the contrast with the subdued color-tints and gold-finish of parts of the exterior, such as the portico ceiling, is very beautiful.

The Statuary and Decorations.—On the northern exterior, over the main entrance, appear the words "World's Columbian Exposition" in large gilt letters. Six large figures surmount this entrance (says Mr. M. A. Waagen, their able sculptor), each bearing a shield on which appear the faces of a number of prominent inventors. Above these six figures, between the two high towers, are placed five figures thirteen feet high. In the center is "Science," and on her sides are the four elements, "Fire," "Water," "Air," and "Earth." Surmounting each of the towers are two large figures representing "Victory" holding forth her emblematic laurel wreath.

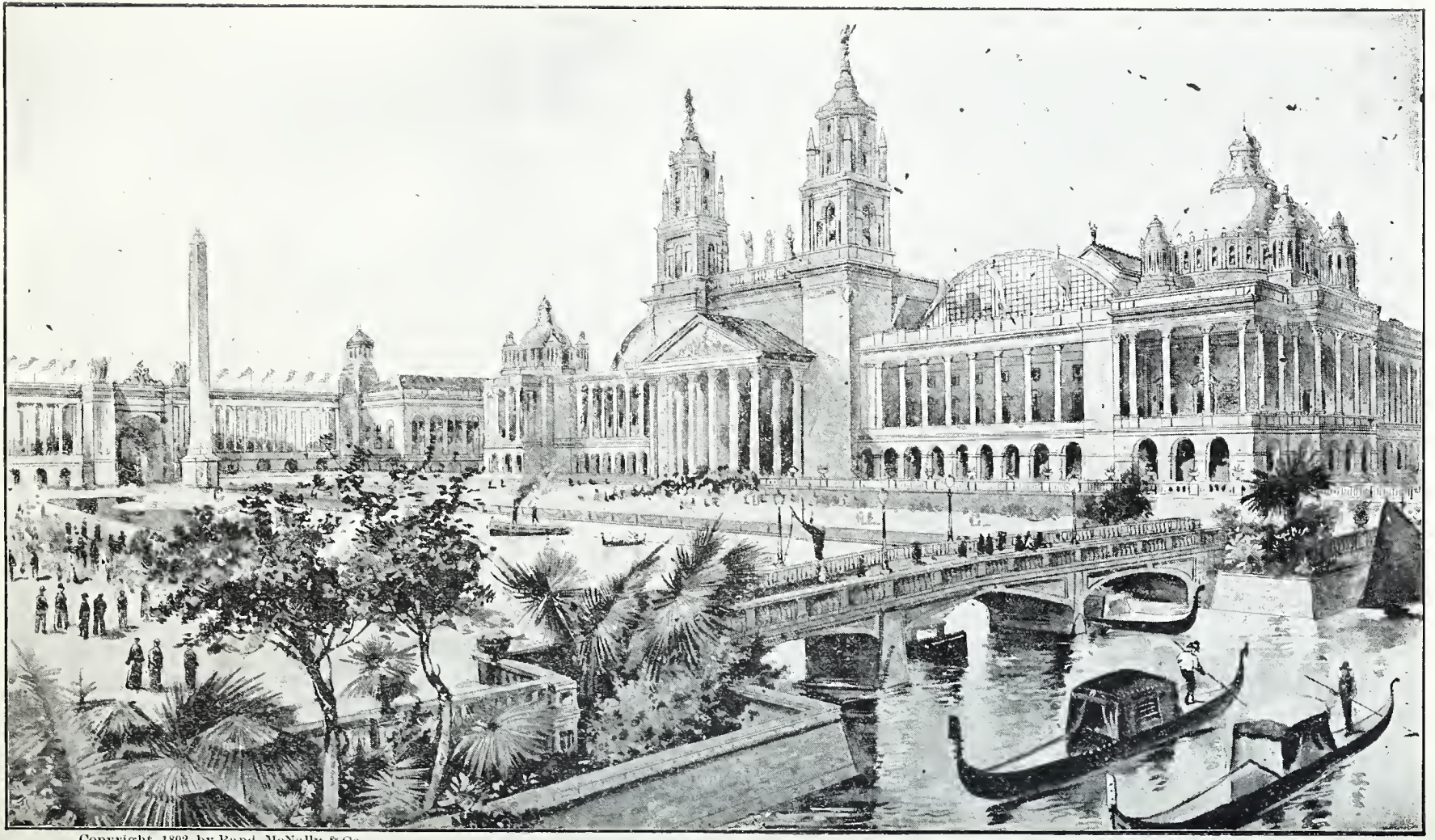
To the right of the north main entrance appear the names Joule, Giffard, McCormick, Hodgkinson, Fulton, Watt, Ericsson, Corliss, Tyndall, Fitch, and Whitney.

To the left of the main entrance, Fairbairn, Maudesley, Hoe, Hallen, Siemens, Stephenson, Nasmythe, Stevens, Evans, Trowbridge, and Symington.

At each end of the north side is the inscription "Palace of Mechanic Arts"; and over the east main entrance, in large gilded letters, is also seen "Palace of Mechanic Arts." On either side, in similar lettering, "MDCCCXCIII" (1893).

Over the eastern entrance appears the frontispiece pediment; "Columbia," the central figure, seated on a throne, with a sword in her right hand and a palm of peace in her left.

To her left is standing "Honor," with a laurel wreath ready for distribution. On one of the steps of the throne is seated "Wealth" (riches), throwing fruits and



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MACHINERY HALL.

flowers out of a horn of plenty. To the right and left are grouped inventors of machinery and members of an examining jury. The corners of the pediment are filled by two groups of lions, representing brute force subdued by human genius, which is represented by two children. Above the pediment are repeated the five large figures seen over the north entrance.

In the center is "Science," with beaming face, and a triangle in her hand. On her sides are the four elements, "Fire," "Water," "Air," and "Earth." "Fire" holds in one hand the heavenly fire, lightning, and in the other hand the terrestrial fire, in the shape of a torch. "Water" is a female figure holding a dolphin that spurts out water. "Air" is a floating female figure accompanied by the "Earth," with a bird in one hand and an air-screw in the other, the head surrounded by stars. "Earth" is a female figure accompanied by the moon, holding man in one hand and in the other a horn of plenty filled with fruits and flowers.

The towers over this entrance are surmounted by figures similar to those described on the northern towers.

To the right of the main east entrance are the names Gardner, Smeaton, Roebling, and Bolton.

To the left of the main east entrance are the names Newton, Eades, Trautwine, and Holly.

Twelve smaller and similar figures are placed at each end of the six large skylights. Each of the three domes in the center of the building is surmounted by figures.

Most of the sculpture-work on this building was done by M. A. Waagen.

The inscription "Palace of Mechanic Arts" appears at each end of the eastern side; also at the southern side.

Classification.—The arrangement of the Machinery Department takes the form of eighty-six classes, collected in the following groups:

GROUP No.

69.—Motors and apparatus for the generation and transmission of power, hydraulic, and pneumatic apparatus.

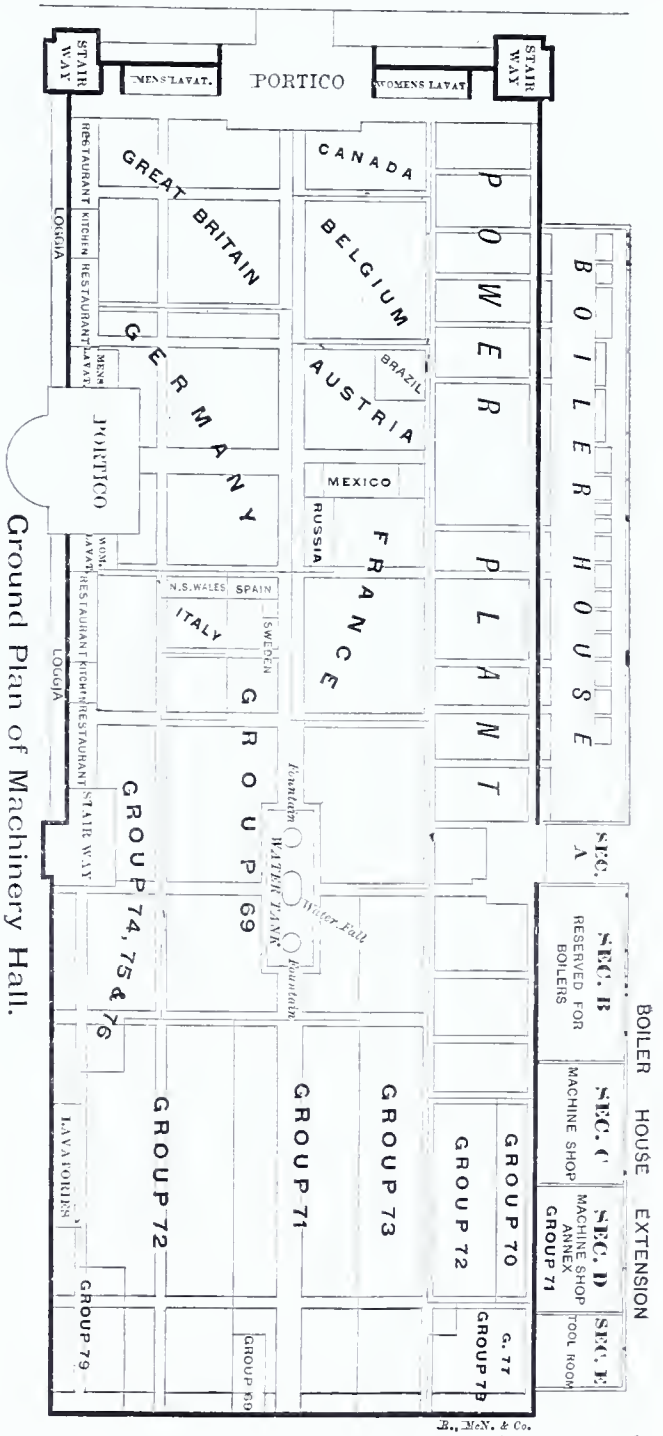
70.—Fire engines, apparatus and appliances for extinguishing fire.

71.—Machine tools and machines for working metals.

72.—Machinery for the manufacture of textile fabrics and clothing

73.—Machines for working wood.

74.—Machines and apparatus for type-setting, printing, stamping, embossing,



Ground Plan of Machinery Hall.

B., McN. & Co.

75.—Lithography, zincography, and color printing.

76.—Photo-mechanical and other mechanical processes of illustrating, etc.

77.—Miscellaneous hand tools, machines and apparatus used in various arts.
78.—Machines for working stones, clay, and other minerals.
79.—Machinery used in the preparation of foods, etc.

The Main Exhibits.—The inventive genius of the closing decade of the century is displayed in Machinery Hall, and its interior is one huge mass of moving machinery. It is located in the southern portion of the grounds, and is in the center of the park from side to side. Over 850 feet long and 500 feet wide, with an annex 550 feet in length and 490 feet in width, this vast structure has a floor space of more than seventeen acres, and was erected at a cost of $1,200,000. One of its features is that the vast arched trusses which support the roof of the main building are built separately of iron and steel in such a manner that they may be taken down and sold for use as railroad train-houses or State exposition buildings. The steam power which moves the multifarious pieces of machinery necessary to the proper display of these mechanical exhibits is supplied from a large power-house, adjoining this building on the south. Every engine and every dynamo is an exhibit, and in nearly every case the vast expense of installation is borne by the exhibitor.

L. W. Robinson.

The interior of the main building, spanned by the three great arched trusses, gives the appearance of three immense exposition halls side by side, but all in one.

A 50-foot gallery surrounds the interior of the structure. In each of the three naves a monster elevated traveling crane runs from end to end, and has been a most potent mechanical factor both in the construction of the building and in the installation of the heavy exhibits. They remain throughout the Exposition, and platforms erected on them enable visitors to view the bewildering scene of moving mechanism below and on all sides. Shafting for power is carried on the same posts which support these traveling bridges.

The annex, though of immense proportions, is simple in design, and is modeled after a mill, or foundry. Constructed economically of wood, it is annular in form, the diameter of the outer radius being 800 feet and of the inner radius 600 feet. Electrical power alone is used in the annex, while in the main building steam is given an equally exclusive privilege. In this building is exhibited the largest and most interesting display of electric power ever shown, electricity having made greater strides in the past decade than any other of the allied arts and sciences.

What ten years more of research and study and invention will do to ameliorate the conditions and add to the pleasures of those who are at that time alive to enjoy them, may be faintly surmised from what has been accomplished in the decade just past. Electric fans for cooling houses, motors for rapid transit, telephones, phonographs, etc., give one some idea of what this new servant of man may in the future be trained to do.

To the thinking mind the exhibits in this hall must prove of immense interest, for they certainly represent the approaching culmination of human progress in the direction of mechanic art, and of invention in an economic direction. To the philosopher the thought must inevitably arise, "Has the human mind a limit, beyond which training, experience, and experiment may never penetrate?"

The interior of Machinery Hall, as has been said, presents the appearance of three immense pillared train-houses side by side, surrounded by a gallery on all four sides This gallery is fully fifty feet wide. The traveling crane was a necessity in Machinery Hall, for no other means could have sufficed to move the immense masses of machinery, the largest of which is the gigantic Allis engine, of 2,000 horse-power, which runs two dynamos, each lighting 10,000 incandescent lights. This capacity can, if necessary, be increased 10,000 lights. One of the cylinders of this monster machine weighs thirty tons, and its entire weight is 325 tons. Into the 30-ton cylinder a man six feet tall can walk without stooping. The belts which run upon the Allis pulleys are each six feet wide, the largest ever made. The interior of the building is divided into squares and parallelograms, called blocks, or sections. If the visitor enter at the east end of the building, facing south canal, he will find the corner on his right, consisting of four blocks, or sections, occupied by Great Britain with her exhibits. (Area, 29,496 feet.) These are very numerous, though far surpassed by the American display. Next upon the right, occupying six sections, comes the display of Germany. (Area, 32,730 feet.) This is an exceedingly fine and complete exhibit, and is probably surpassed only by that of the United States. All of those exhibiting are large firms, and the space allotted to Germany is taken up so completely that with any attempt at spreading the exhibits would cover double the area on which they are now being crowded. Circular rope transmission, a new system of motive power, is practically illustrated for the first time, since one-half of the whole German machinery exhibit is propelled by it, a large engine made by Schichau, in Elbing, Prussia, furnishing the steam. The same firm, too, has a 1,000 horse-power steam-engine on view which sets the big Siemens dynamo in motion. Textile machinery from Gladbach-on-the-Rhine is seen in a complete assortment. From Augsburg, Bavaria, comes a choice

display of rotary presses, and a Dusseldorf firm exhibits friction calenders with ten rollers. The huge Gruson Works, near Magdeburg, make an instructive exhibit of mining machinery and gas-power engines, while R. Wolf of Magdeburg shows locomotives, some of them constructed according to new principles.

It is impossible to enumerate every article in a display so large and varied, but the chief ones are gas-engines, water turbine-wheels, knitting-machines, circular saws for cutting iron, embroidering-machines, press for printing illustrations, rapid paper-printing presses, bookbinding-machines, flour-mill machinery, sawmill, turning-lathes, milling and mining machinery for ores, cements, etc., sausage-machines, textile machinery, wire-machines, and a complete watch factory.

Next to Germany on the right, and occupying a portion of the space allotted to Group 69, is found the display of Spain (area, 1,315 feet). The exhibit is a small one, Spain of course not ranking with such nations as Germany and England in the manufacturing of machinery, etc.

North of Spain's exhibit, also occupying a small portion of Group 69's allotment, New South Wales has placed her display, which is very creditable considering the comparative newness and undeveloped resources of that part of the world (area, 1,436 feet).

Just west of New South Wales Italy's exhibit is found (area, 2,500 feet). This display presents a very novel and creditable appearance. Passing southward along the alley at the end of the Italian display, and continuing on across the main aisle, the splendid display of France is encountered (area, 21,227 feet). Turning back toward the entrance, if the visitor wish to exhaust the foreign exhibits before beginning those of the special groups, on the left of the aisle is the small Swedish exhibit (area, 500 feet). Russia's manufacturing industries, next on the right, will claim his attention, with a display covering an area of 3,000 feet. After Russia, Mexico, occupying a small, narrow space in the side aisle back of the French and Russian exhibits, is next in order (area, 1,007 feet).

Austria (area, 8,097 feet) takes up a section, excepting a small corner filled by Brazil, the latter having an area of 2,500 feet. Having examined Brazil's display, in conjunction with that of Austria, Belgium will be found occupying a full section (area, 1,500 feet). Canada has a section next to the entrance, just south of England (area, 7,257 feet). South of the exhibits which have just been examined are the power plants, occupying the blocks or sections from A to O inclusive. At no other place or time in the world's history has such gigantic force ever been accumulated under one roof. The engines number forty-four, the Allis, the largest of all, occupying the space at the end of the main aisle. There are six other engines of very large capacity, viz., of 1,000 horse-power each. They are a Fraser & Chalmers triple-expansion, two Westinghouse-Church-Kerr compound engines, a Buckeye triple-expansion, an Atlas compound, and a McIntosh-Seymour double-tandem compound. The others are from 150 to 650 horse-power. The total horse-power represented is nominally 17,510, though this could easily be increased to over 20,000. Still south of these gigantic engines lies the boiler plant, consisting of a continuous battery of huge steel boilers of the latest type, 800 feet long. As crude oil from the fields of Ohio is used for fuel, there is no smoke, dust, or dirt, as there would be were coal burned. The feeding of the oil to the furnaces is controlled by automatic pressure gauges, regulating the flow so that there can be no danger, such as might happen with careless firemen. The oil is pumped from Whiting, Ind. The boilers represent such manufacturers as Root, Gill, Heine, National, Zell, Babcock & Wilcox, and Stirling. They are all of the water-tube pattern. Their feed water-pumps represent Dean, Barr, Knowles, Gould, Blake, Davidson, Cameron, Laidlaw, Wilson & Snyder, and Canton & Snow.

West of the batteries of boilers lie the machine-shops, blacksmith-shops, etc., fully equipped for repairing and keeping in order the machinery used in the building. Having examined the motive power controlling the exhibits, the visitor will find at the center of the building an immense tank of water, in the center of which is a very pretty waterfall, and at either end a fountain. Here the various pumps, water-elevators, etc., make their tests as to superiority. This tank is about the center of Group 69, which is devoted to motors, hydraulic and pneumatic apparatus. This group occupies nearly all the space of the four blocks which center on the tank, also a portion of that taken up by the exhibits of Italy, Spain, Sweden, and New South Wales, and a part of Block 29, at the western end of the building.

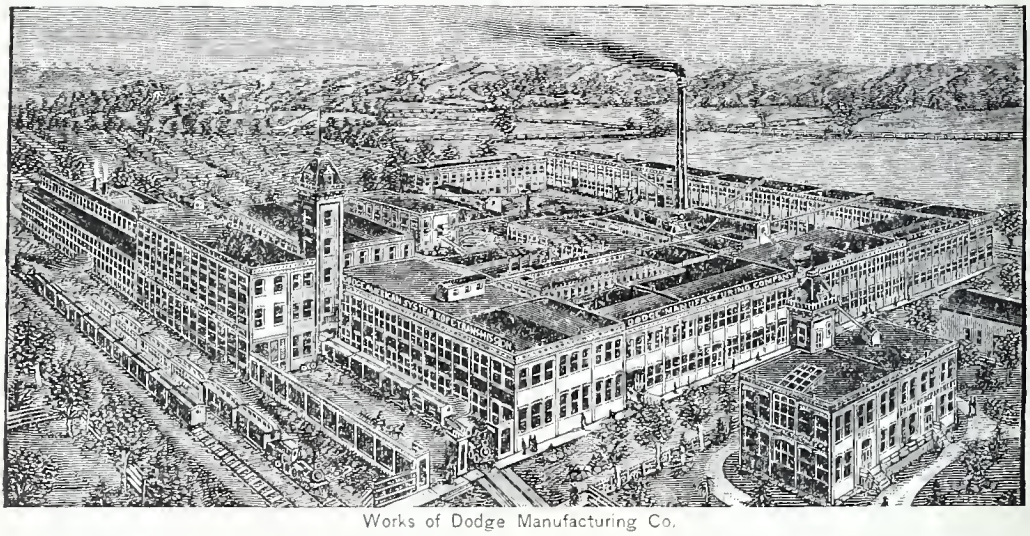
Immediately north of this group is Group 74, where are displayed machines for type-setting, printing, stamping, and embossing.

Group 75, devoted to lithography, zincography, and color-printing, and Group 76, showing photo-mechanical and other processes of illustrating, occupy the small block north of the western part of Group 74, and next to the lavatories, which are in Block 33, north of the center of the main display of Group 72.

West of a portion of Groups 74 and 69 (already examined) lies Group 72, devoted to machinery for the manufacture of textile fabrics and clothing. A portion of this display will be found in the northern part of Block 8, which lies next to the machine-shops.

At the northwest corner of this group is found Group 79. Here are displayed

machines used in the preparation of foods, etc. At the extreme southwest corner of Group 72 (already examined) is found a portion of the display belonging to Group 69, the larger part of which has been visited; while just south of 72 lies Group 71. This



Works of Dodge Manufacturing Co.

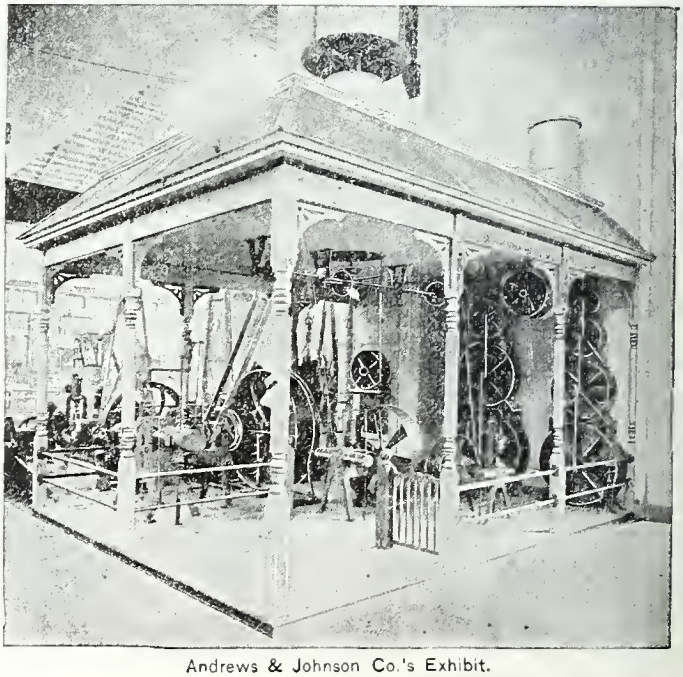
display consists of machine tools and machines for working metals.

The Dodge Manufacturing Company shows a complete line of its modern power transmission appliances, including its celebrated Dodge wood-split pulleys, with patent bushing system. A large pyramid of pulleys is shown at the right of the exhibit, and on tables in the center of the space are found complete lines of models of pulleys for various uses, including the special four-arm wood pulley, for main driving; the iron center dynamo pulley, for electrical generating service; the iron center hardwood rim pulleys for main engine connections; the disk pulley, for use in flour-mills and duty places, and a number of small pulleys. On the line shafting are seen many of these pulleys doing all grades of service. On the Mather dynamos a number of large dynamo pulleys are doing heavy service.

At the right of the space is shown a complete quill outfit for heavy line shaft work. At the rear of the exhibit a large illuminated picture, 7 x 10 feet, is a faithful reproduction of the company's works at Mishawaka, Ind., as viewed by moonlight. The ground plant covers sixty acres, and buildings contain over twenty-five acres of floorage space. The view also shows the large lumber-yards of the company, which contain about four million feet of lumber for pulley construction. The annual output is 300,000 pulleys.

It is only within the past ten years that the subject of ventilation has been considered an important factor in the erection of public buildings, but during the past few years its importance, judged from a sanitary point of view, has so attracted the attention of architects and engineers that at the present time the necessity for thorough and scientific ventilation is appreciated as much as the proper heating of a building.

Many devices are in use for the movement of air and for drawing off the poisonous gases generated by the occupants of a building, and many failures have resulted from the different experiments. At the present time it is generally conceded that satisfactory results in this direction can only be obtained by mechanical ventilation, or the movement of air by fans in connection with blast and exhaust ducts.

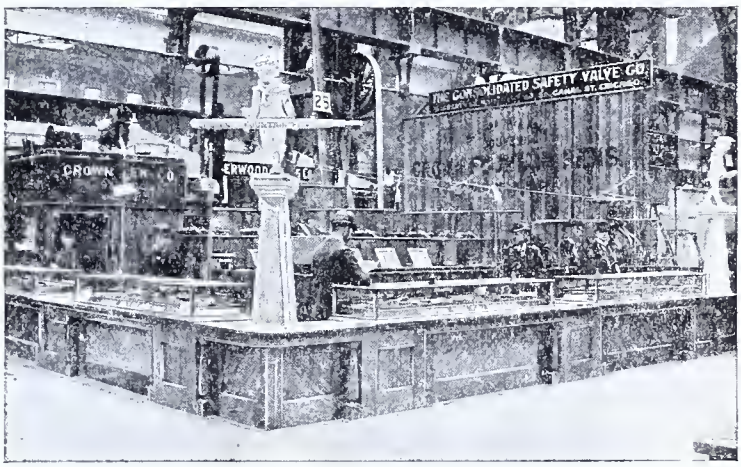


Andrews & Johnson Co.'s Exhibit.

Andrews & Johnson Co., whose display is shown here, make a specialty of this kind of machinery, which is admitted by all to be unexcelled. Their fans are in use in many of our public buildings, notable among which are: The Athletic Association Building, the Schiller Theater, Kinsley's Restaurant, Siegel, Cooper & Co.'s, and Chamber of Commerce buildings, and thirty-six of the public schools of the city of Chicago.

Group 73, machines for working wood, occupies the south half of Blocks 12 and 13, south of Group 71, and extends into Block 14 of Group 69, taking up the larger part of that section. Group 77, miscellaneous hand tools, machines, and apparatus, and Group 78, machines for working stones, clay, and other minerals, occupy Block 10, in the southwestern corner of the hall. Group 70, fire-engines, apparatus, and appliances for extinguishing fires, fills the southern part of Block 8.

The Crown Pen Co., 78 State Street, Chicago, has a display near the center of Machinery Hall, where the interesting processes of gold-pen and fountain-holder making may for the first time be seen by all. In the side aisles are plate-glass cases filled with gold and fountain pens, pearl, ebony, and silver holders, and plush, chamois, and morocco cases. Attractive salesladies are present to wait on visitors, as all of these goods are for sale; and the rapid cash system of making change is employed, so that visitors are not kept waiting. The seats in the workshop are arranged amphitheatrically, so that every operation of the workmen is in plain view of the spectators, who gather in large numbers to watch this, to them, mysterious industry, where the crude materials are so rapidly transformed into finished products. The pleasure to the visitor of owning a useful souvenir of the great Exposition, every operation in the manufacture of which has taken place under his own eyes, is certainly a very novel one. This company has another place in the gallery at the northeast corner of the Manufactures Building. Everything is under the direction and personal supervision of Mr. Hugh T. Reed, president, and Mr. E. W. Burchard, the secretary of the company.



The Crown Pen Co.'s Exhibit.

In Group 77, Class 483, Section 10, Column No. D E 51, a Kennedy wire nail machine is found in active operation.

In Section 29, Group 72, Class 334, Column O 50, John Best of Paterson, N. J., exhibits a power loom weaving badges, bookmarks, souvenir pictures, etc. The badges will be sold for from 50 cents to $1, and consist of the following eight varieties: Home, Sweet Home, Mrs. Potter Palmer's picture, President Cleveland and the Capitol of the United States, Speed, Mrs. Cleveland's picture and the White House, Our Dead Heroes, The Columbus, a prize design.

In Section 35, Column P 25, T. W. & C. B. Sheridan illustrate the power of one of their embossing presses for bookbinders' use by embossing on circular blocks of wood in bas-relief some of the more notable buildings that make up the marvelous collection known as the Columbian Exposition. Such buildings as the Manufactures and Liberal Arts, Mines and Mining, Administration, Government, Electricity, Horticultural Hall, and Fisheries are all brought out in miniature detail and done in artistic manner equal to the finest hand drawing, giving the public an opportunity to witness how quickly and cheaply some of the ornamental woodwork, similar to that on the furniture at their homes, was made, and which they possibly had previously imagined was carved by hand at great expense. These souvenirs are sold by Messrs. Sheridan, and will in years to come recall the memories of 1893. The process and machine here shown at work are the same as those used for embossing the handsome leather much used in the furniture trade as well as decorative art, and also for *all* embossed wall-paper made in this country.

On each side of the landing near the eastern entrance of Machinery Hall is seen a colossal figure of a powerful Norman horse equipped in full harness. Standing by his side is a figure of a Western farmer in high boots and open shirt, his right hand grasping the bridle. Directly opposite these figures, and near the western entrance of the Agricultural Building, are two large figures of Texas steers, one on each side of the landing. They are driven by Indian women holding aloft whips in their right hands. These figures were designed by E. C. Potter.

At the northwestern end of Machinery Hall the Fair grounds pumping-works are located, with a capacity of 40,000,000 gallons of water every twenty-four hours. The machinery used is from the establishment

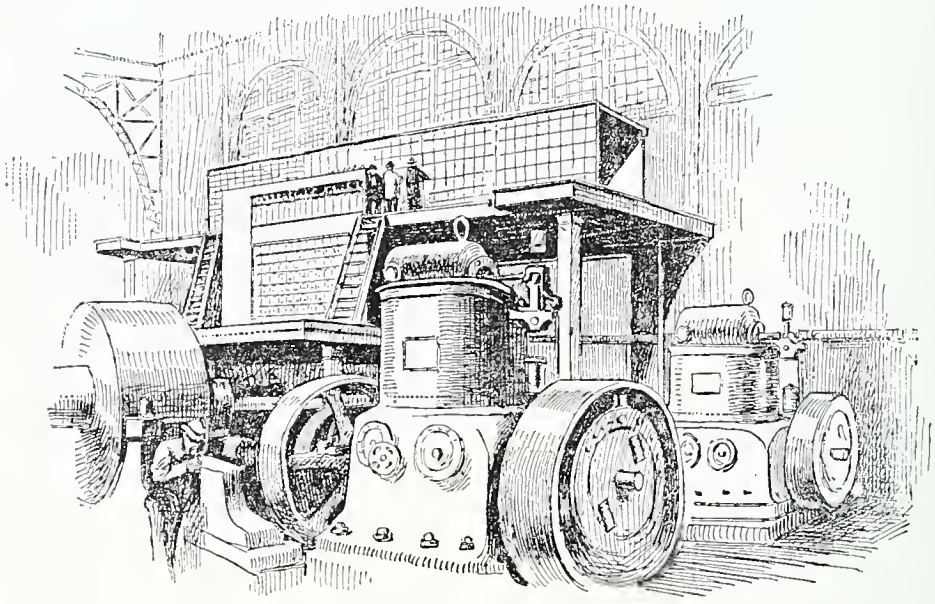
of Henry R. Worthington, New York City. There are four types of engines used—a triple-expansion vertical, a high speed, a vertical duplex, and a horizontal high-duty duplex. The water is obtained from a well in the center of the building, which is connected by a tunnel with the main lagoon.

Among the novelties of the Fair is the *Daily Columbian*, issued from this building. It is an 8-page composite newspaper, the official bulletin of the Exposition, and is made up as follows: Its first five pages consist of the first pages of the *Herald*, *Inter Ocean*, *Record*, *Times*, and *Tribune;* its three remaining pages are filled with daily programmes, official orders, list of officers, exhibitors, etc. W. C. Gates is manager, and Major Handy, chief of the Department of Publicity and Promotion, virtually editor. Its first number is dated May 1, 1893. Price per copy 5 cents, or by mail $1 per month.

Most of the blaze of light which illumines the buildings and grounds at night is ground out in Machinery Hall. To one who enters that place it seems as if there were nothing but buzzing, whizzing dynamos there: every sort and size of dynamo—big ones and little ones, dynamos in full whirl and dynamos being built up. The biggest of them all is the match team of dynamos that is hitched to the gigantic Allis engine. There are two 72-inch belts from this engine. Each of these belts drives a Westinghouse dynamo that was built to develop 10,000 lights, but which can easily give 15,000. Then near by are ten more 10,000-light machines, each driven by a 1,000 horse-power engine. There are two 4,000-light alternators run by lesser engines. The total power of these machines is 158,000 lights. But that accounts for only one style of dynamo—the Westinghouse. There are multitudes of others.

On the south wall of Machinery Hall is a marble switchboard 2 stories high, 78 feet long. This controls the main dynamos. Thence the cables lead to the Machinery Hall subway, which is fire-proof, 8 feet 4 inches high, 15 feet wide. The wires are underground all about the grounds.

Outside Exhibit of Machinery.—On the south side of Machinery Hall, between the machine-shop and boiler-house, is an extensive outside exhibit of machinery, occupying a space co-extensive in length with the inside exhibit of this department and running up to and alongside the structure of the Intramural Railroad, which here reaches its colonnade station. Characteristic and very interesting, it is well worth the inspection of the curious and general visitor, and it certainly will merit the close observation of those interested in machinery of any kind. Proceeding to the eastern or south canal front of the Machinery Hall the visitor may well pause for a moment to notice **the Statuary encircling the Main Basin,** and to spare a few seconds for the fine view of the water-ways and buildings obtainable from this point. In regard to the statuary, it consists principally of a characteristic series of native American wild animals modeled by Edward Kemeys and A. Phimister Proctor, and a series of six rostral columns designed and executed by Johannes Gelert.



Switchboard and Big Dynamo.

Referring to these rostral columns, the sculptor, Mr. Johannes Gelert, states that the principal idea intended to be conveyed was one of a great naval triumph, as the discovery of America truly was. To serve this prime motive there is a six-fold repetition of the columns. On the pedestals are graven the names of great discoverers, and the shafts are adorned with rostra, or prows of ships and emblems of triumph. On the double capital stands the sailor's tutelary

deity, the Neptune of the Latins, the Poseidon of the Greeks, resting in his divine power, full of proud triumph, well pleased with the grand results of his sailors' great discoveries.

In addition to these triumphal columns is a display of statuary characteristically American, and it was in a moment of happy inspiration that the sculptors decided not to confine themselves to representations of inanimate forms and beautiful reproductions of ancient ideas, that were elaborated to their utmost extent by the ancient Grecian and Roman masters of this noblest and most imperishable of the arts. While modern artists may hope to equal, it is utterly impossible for them ever to excel the ancient artists in the portrayal of the human figure, or in the evolution of graceful ideas as applied to columns, arches, and architectural ornamentation. The determination, therefore, to depart from conventional forms and introduce into the landscape the figures of American animals was indeed a happy one, especially when it is considered that out of every hundred visitors to the Fair, fully ninety are entirely unacquainted with such representatives of the wild beasts of our country as the grizzly bear, the buffalo, and the panther. These conceptions may likewise serve another purpose, viz., to aid in the perpetuation of the forms of these animals long after they themselves are extinct species. It is a fact well known to naturalists that many kinds of the marine and land animals of America are doomed, in a short time, to utter extinction; and prominent among them are those which are so ably represented here.

Most lifelike and realistic are the animals surmounting the various bridges. Mr. Kemeys thus describes those for which he is responsible. **"Old Ephraim,"** at the northeast corner of bridge opposite southwest corner of Manufactures and Liberal Arts Building, is a male grizzly bear guarding the approach to his lair. He has been marching down the cañon, when his quick ear catches some note at discord with nature's harmonies. This rivets his footsteps in their tracks, suppresses his breathing almost, and so he stands with set ears, straining eyes, protruding lip, expanded nostrils, impressible to the next touch which shall rouse his nature into madness.

> As down the glen he strode along,
> Vanished the black-tail's branching prong,
> And even the finch's low, sweet song
> Stopped in the pine above him.

A Grizzly Grave-digger, at the southeast corner of bridge opposite southwest corner of Manufactures and Liberal Arts Building, represents a female grizzly who has dug up the head of a wild sheep she had buried, and is pawing and playing with it, rolling it between her huge fore-paws, each garnished with claws curved like reaping-hooks set for some red harvest. All the varied nature of the bear is called into life. Aroused by the proximity of the dead game, she gloats over it in anticipation of the feast. Suddenly a magpie utters its cry of alarm—her play ceases. **A Prairie King,** on the northwest corner of bridge over lagoon between Machinery Hall and Agricultural Building, is represented by a bull buffalo walking round the outskirts of his herd on the outlook for some danger which threatens. An imposing figure with shaggy, grim frontlet and short, thick horns, the ponderous head low-swung to the rhythm of his walk, its sweeping beard almost touching the grass at his feet; a warrior of his tribe, whose towering front has stood guard when the savages of the desert have swarmed around. **At Sound of the Whoop,** on the southwest corner of bridge over lagoon between Machinery Hall and Agricultural Building, is represented by

The Still Hunt.

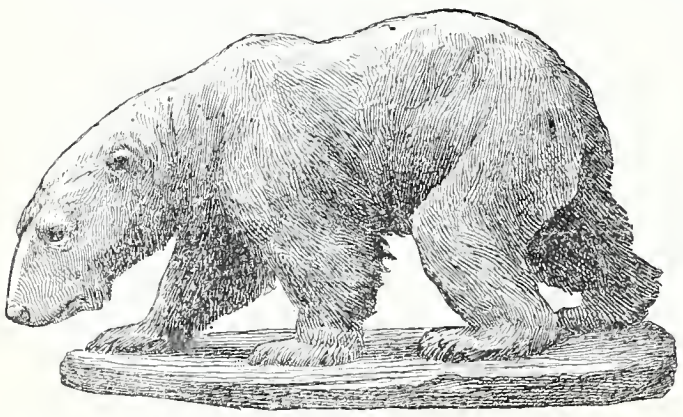
a cow buffalo, who, hearing the whoop of the coming red men, stands with uncouth head high-lifted and shaggy fore-legs gathered beneath her. From her thin, nervous hindquarters to the tips of her sharp-curved horns all is tense as a bow-string, for there flashes in advance of those ringing screams a vision of the nude brown horseman of the plains, whose blotched mustangs are bearing them onward, the old-time destroyers of her race. **The Still Hunt,** on the northwest corner of bridge over lagoon opposite west entrance to Manufactures and Liberal Arts Building, is formed of a figure of an American panther, which is placed as above, and signifies, as do all the animals for bridges executed by Kemeys, that they are in some way watching the approaches to the same. In fact, the gathering of the immense muscles, the limbs tremulous from restrained impulse, and concentrated gaze all tell their story, and leave no doubt in the beholder's mind of the spring which will hurl the great cat upon his prey. **At Bay,** on the southwest corner of bridge over lagoon opposite west entrance to Manufactures and Liberal Arts Building, consists of a female American panther. Some one is approach-

ing her fastness, and her first impulse is resistance. She has partly risen, and with planted fore-feet, straining quarters, and swaying tail displays her fangs, while her down-drawn ears, wrinkled face, and passion-blinded eyes tell at a glance that she thirsts even now in her savage feline breast for the wild grapple of the coming contest in all its fury, its blood, and its death.

Describing the statuary so ably executed by him, Mr. A. Phimister Proctor says:

"Two sullen moose, with shaggy manes, disproportionately long legs, short, thick necks, and ugly noses, stand one on each side of the bridge leading to the Agricultural Building. The animals' antlers are their only beauty, but the sculptor has given a faithful representation of them. Duplicates are on the colonnade.

"With heads raised, and nervous alertness and attention expressed in every graceful line, four elks stand in front of the Administration Building, and others are placed



Polar Bear.

at intervals along the lagoon in attitudes as watchful as though they gazed upon the purple heights of their familiar mountains.

"Two polar bears stand on the west end of the middle bridge fronting the Administration Building. They gaze across an imaginary field of ice, and sniff the air for indications of seals or unfortunate Arctic explorers."

The treasures in the Fine Arts Building are guarded by kingly lions, the work of Mr. Proctor. The royal beast has been a favorite of architectural sculpture since the pomp and glory of the Persian Empire, and is used to excellent advantage in the present case.

Mr. Proctor's most important works are the equestrian statues decorating the landing in the lagoon opposite the front of the Transportation Building. The cowboy is not the idealized hero of Eastern novels, but a true representative of the manly Western ranger. The horse, a typical bucking bronco, vicious eyes, and ready for a spring, is curbed in by the rider's muscular hand. One can feel the quivering rebellion shocking his blood and gleaming in his eyes.

Grim-visaged and with tense listening expressed in every muscle, the Indian gazes from under his shading hand out over the prairie. The sculptor of mountain-lions has caught the lithe sinuosity of the red man as well, and portrayed the subtle mental kinship between him and his horse. This statue is also in front of the Transportation Building.

At the south end of South Canal, immediately in front of the great Stock Pavilion arch, stands an accurate reproduction of the famous Egyptian obelisk known as Cleopatra's Needle. The original obelisk, presented to the United States by the Khedive of Egypt, now stands in Central Park, New York. Its fellow was removed to London, England, twenty years ago and set up on the Thames embankment. These monuments are covered with hieroglyphics representing scenes in the ancient history of Egypt occurring long before the historic era. All of those upon the "Needle" in the New York park are faithfully reproduced in the obelisk here. As will be seen, the base of this obelisk is guarded by four immense lions, to which the sculptor, Mr. M. A. Waagen, has given a very lifelike appearance.

Connecting the graceful Machinery Hall with the Agricultural Building is the classic **Colonnade** (P 21), designed by Mr. C. B. Atwood, and which, while serving as a screen for the useful but hardly ornamental Intramural Railroad and affording it a station, also hides the severely simple outlines of the **Live Stock Pavilion** (P 20), a commodious structure designed by Messrs. Holabird & Roche. It is an elliptical building, resembling in inside appearance the arena of that noted amphitheater the Coliseum in Rome. It is surrounded with tiers of benches accommodating 15,000 spectators with seats. Here the prize-winning cattle are paraded for the inspection of admiring agriculturists, the judging takes place, and the numerous contests are held. A bureau of information for visiting farmers and agriculturists is located in this building. It is official, and in charge of the officers of the Department of Agriculture of the World's Columbian Exposition. Nearly every one of the States participate in the Live Stock exhibit. The Department of Agriculture makes an interesting exhibit by taking the roadway from this pavilion to the Forestry Building and making a model road exhibit. It invited the makers of good roads to construct a model pathway 50 feet in width and 1,000 feet in length. Manufacturers of brick used in paving, producers of granite blocks, owners of gravel-beds, contractors of cedar-block work, asphaltum, and other forms of road-construction material take sections of the road and prepare them in the manner most approved by each. Then, to add a touch of

realism to the work, one section of the road is left in a condition of original depravity, and in the center of it a country wagon is carefully installed with mud and mire up to the hubs. If a picture so familiar is not sufficient to stir up slothful State legislators to a consideration of the needs of their constituents their case is indeed hopeless.

The men who take part in this exhibit are given the status of exhibitors. Their work passes under the eyes of competent jurors, and is entitled to award. Not only contractors of street and road work take an interest in this model road, but good-roads associations, wheelmen's leagues, and manufacturers of road-making machinery do, also.

In rear or to the westward of the Live Stock Pavilion the visitor finds the offices of the Electrical Department (P 20) and a typical **Loggers' Camp** (P 20), 70 feet long and 20 feet wide. It is an exact reproduction of the camps Michigan lumbermen live in, and the daily bill of fare—corn bread, pork and beans, strong black coffee, etc.—will be the same as they have in the woods. Besides the camp there is also in this exhibit the largest load of logs ever put on a sled and drawn by a single span of horses. It contains 36,000 feet of lumber, weighs 145 tons, and was drawn a quarter of a mile down grade by a pair of horses whose combined weight is 4,000 pounds. It required nine flat-cars to bring these logs to Chicago. They were cut and sent by Nester Bros., of Baraga, on the Sturgeon River. It was necessary to have eight car-loads for the camp. They are on the grounds. There was a sled-load of logs half the size of this one at the Centennial. It attracted a great deal of attention. This one is expected to create a sensation. Near the camp is a log train of five cars, and all about the place specimens of the tools used by lumbermen from the opening of the first camp in Michigan down to the present time are exhibited. Near this a huge **Sawmill** (Q 19) is exhibited in working order and actual operation, occupying a space of 125 x 200 feet. It shows the workings of these necessary adjuncts to civilization, and is next to and connected with the logging camp. It lies between that and the oil exhibit on the south side of the Elevated Railroad. This sawmill is precisely similar to those in every-day use in the pineries of Michigan and Wisconsin.

The visitor now meets with an exhibit of **Oil Industries** (Q 19) as the next building to the westward, with an area of 150 x 250 feet. Crane & Co. have a store and supply-house for machinery fittings and tools (Q 19) in close proximity, while other portions of the outside exhibit of the Machinery Department are grouped around. Warehouses, offices for various minor branches of the World's Fair staff, and other similar buildings are near by, and the visitor may well retrace his steps unless he cares to bear to the right and inspect the multitudinous sheds wherein the competing **Live Stock Exhibits** are housed (R 18–22).

Live stock forms one of the most important displays at the Fair. The exhibition in this department opens June 12th, with the Kennel Show, and closes October 28th, with the display of fat stock. Cattle, horses, mules, sheep, swine, and poultry, and pigeons and pet stock of all kinds will be exhibited in the arena of the big pavilion, erected especially for this purpose, during the progress of the Exposition. The pavilion is an oval building adjacent to Agricultural Hall. The exterior is of staff and stucco, the interior an open arena 400 feet in length, with ten tiers of seats and a broad balcony. Four main entrances lead to the arena, and eight smaller doors open to the seats. An iron roof protects the spectators, 15,000 of whom can be seated at one time. For the accommodation of live stock while the judges are in the arena, sixty-four stalls have been constructed under the seats on the north side of the pavilion. The rest of

Group on Colonnade. M. A. Waagen, Sculptor.

the space beneath the gallery will be used for the offices of the Live Stock Commission and judges.

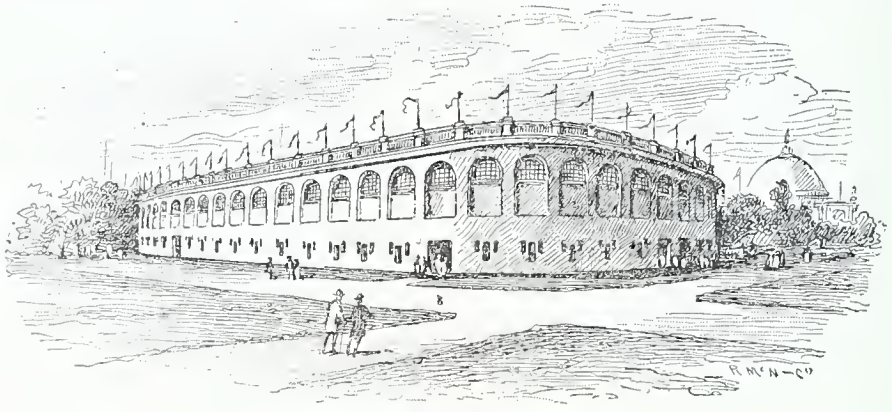
The exhibition of live stock opens with the Kennel exhibit June 12, and closes October 28, 1893. It comprises the following divisions:

A.—Cattle.

B.—Horses, jacks, jennets, and mules.

will be included representative stock from all parts of the world.

All the great breeders of America, Europe, and Australia have individual exhibits. This is especially true of horses. The cattle exhibit from foreign countries has been limited by United States quarantine restrictions. The greatest exhibit in all classes will of course be of domestic origin. Those who



Live Stock Pavilion.

C.—Sheep.

D.—Swine.

E.—Dogs.

F.—Poultry, pigeons, and pet stock.

G.—Fat stock.

2. The dates for exhibits of the various divisions are as follows:

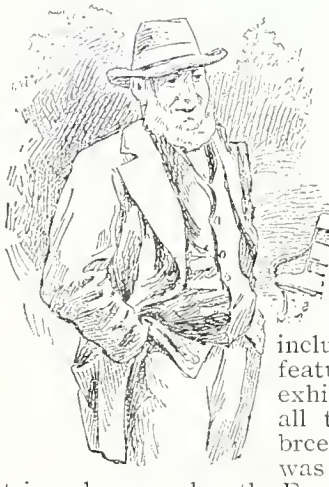
Divisions A and B.—Monday, August 21, to Thursday, September 21, 1893, inclusive.

Divisions C and D.—Monday, September 25, to Saturday, October 14, 1893, inclusive.

Division E.—Monday, June 12, to Saturday, June 17, 1893, inclusive.

Division F.—Monday, October 16, to Saturday, October 28, 1893, inclusive.

Division G.—Monday, October 16, to Saturday, October 28, 1893, inclusive.



That the World's Fair Live Stock exhibit will be the greatest collection of pure-bred animals ever brought together is generally conceded. When it became known that the Exposition authorities would include a live-stock feature in the general exhibit the interest of all the principal breeders in the world was aroused. The triumph came when the Exposition managers agreed to exclude from the World's Fair everything except registered stock. It is certain that the number of animals in each class may not exceed 2,000, and within this limit breed pure-blood animals, either as fanciers or from commercial motives, send their most worthy specimens.

The classification of the Live Stock exhibit is as follows:

GROUP NO.

27.—Horses, asses, mules.

28.—Cattle.

29.—Sheep.

30.—Goats, camels, and other domestic animals.

31.—Swine.

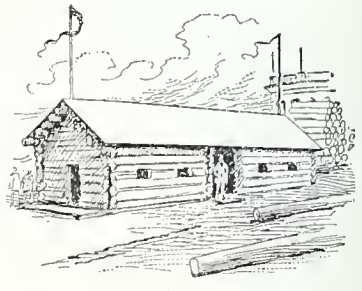
32.—Dogs.

33.—Cats, ferrets, rabbits, etc.

34.—Poultry and birds.

35.—Insects and insect products.

36.—Wild animals.



A Logging-Camp.

Then proceeding in an easterly direction the visitor comes to the **Outside Exhibit of Germany** (Q 21), which is situated south of the Live Stock Pavilion. This exhibit consists of a large display of German porcelain stoves and statuary. A figure of "Hercules Upholding Alsenshe," sixteen feet high, on a pedestal of nineteen feet and beautifully modeled, is placed some thirty feet west of the entrance to the pavilion wherein the stove exhibit is placed. Directly east of this

pavilion is seen the exhibit comprising a large statue of "Germania" made by another German cement firm. This is a model of the far-famed "Niederwald" monument, on the Rhine.

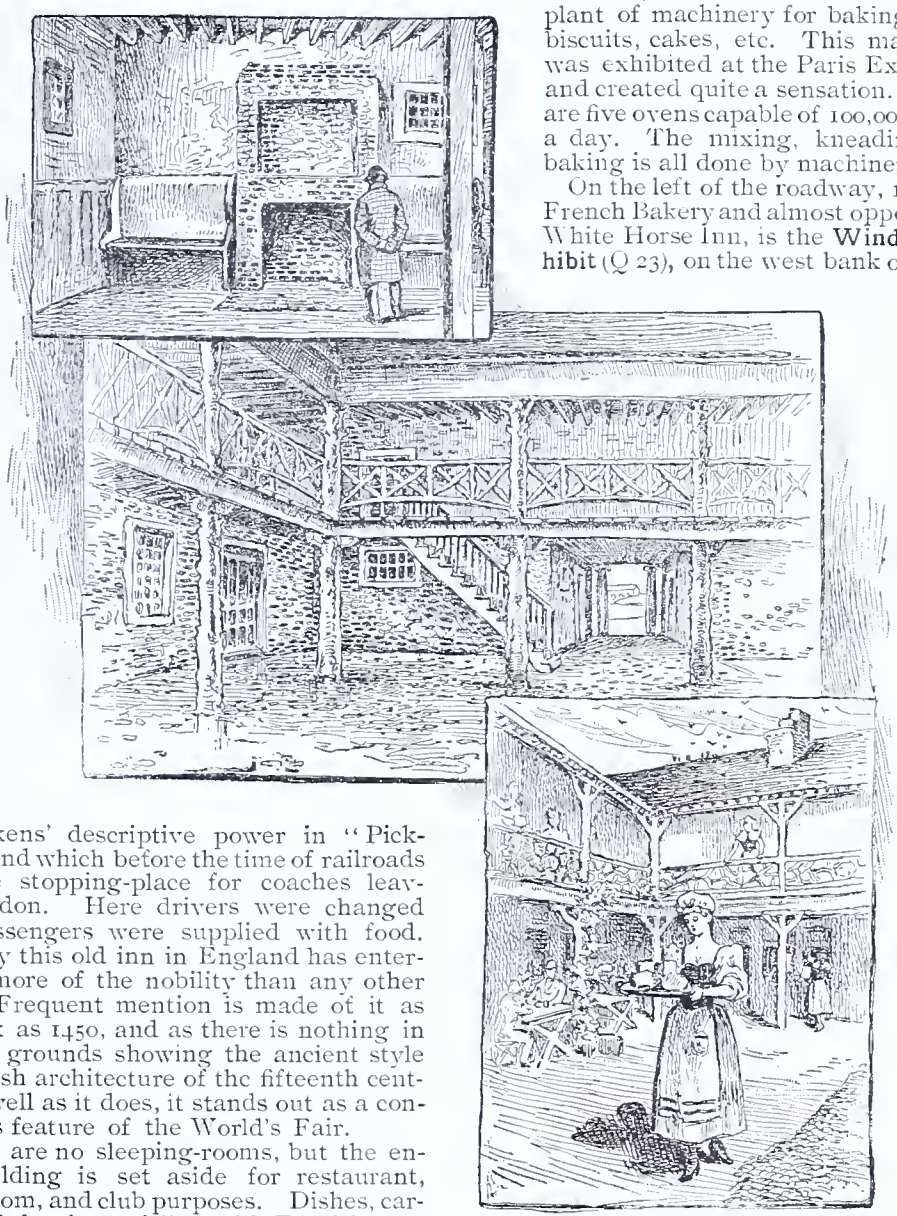
Close by, and in the shadow of the Intramural road, is the **Great White Horse Inn** (Q 22), a reproduction of a famous English Inn at Ipswich, in Suffolk, celebrated by Dickens' descriptive power in "Pickwick," and which before the time of railroads was the stopping-place for coaches leaving London. Here drivers were changed and passengers were supplied with food. Probably this old inn in England has entertained more of the nobility than any other hotel. Frequent mention is made of it as far back as 1450, and as there is nothing in the Fair grounds showing the ancient style of English architecture of the fifteenth century as well as it does, it stands out as a conspicuous feature of the World's Fair.

There are no sleeping-rooms, but the entire building is set aside for restaurant, lunch-room, and club purposes. Dishes, carpet, and furniture follow old English patterns, the picture-frames even being made of braided straw tied with ribbon. The horse over the entrance door is an exact model of the one which actually stood over the entrance of the old White Horse Inn. The style of serving and cooking food is as much as possible after the old English manner.

Fair Hebes in the form of bar-maids serve orders on the second floor. The finishing of the court and railing around the interior is of rustic wood and unique design. Club quarters for English visitors and representatives of this country are located on the second floor, under the title of Pickwick Club. Private dining and banquet halls are set aside for the exclusive use of the club.

Across the roadway from the White Horse Inn is the **French Bakery exhibit** (P 23). This exhibit is southeast of the Live Stock Pavilion, and consists of a complete plant of machinery for baking bread, biscuits, cakes, etc. This machinery was exhibited at the Paris Exposition and created quite a sensation. There are five ovens capable of 100,000 loaves a day. The mixing, kneading, and baking is all done by machinery.

On the left of the roadway, near the French Bakery and almost opposite the White Horse Inn, is the **Windmill exhibit** (Q 23), on the west bank of South Pond, just back of Agricultural Building. Here are grouped mills of every style, from the earliest primitive structure to the latest air-motor. The quaint old Holland mill, built at the time of Washington's first inauguration, is particularly interesting. It now turns a chocolate-grater, and within the clumsy old tower rosy-cheeked Dutch maidens, in wooden shoes and gaudy dresses,



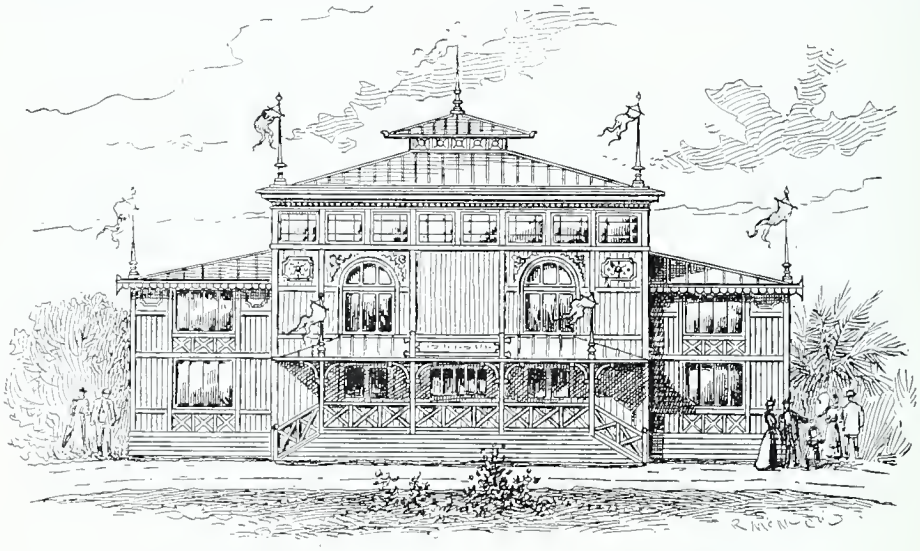
The Great White Horse Inn.

serve steaming cups of cocoa to the thirsty.

The mill is an exact copy of one which has stood in Amsterdam since 1806. The heavy timbers which cap the round tower are part of the original mill. The sail-shaft is of heavy wood, through which the arms of the sails are mortised at right angles to each other. A series of cog-wheels made of wood run into each other at various angles, and on one of these is fixed the crank-pin operating the pumping-rod. The largest of these wheels is five feet in diameter.

A balcony surrounds the tower about fifteen feet below the top. The living-rooms of the family in such a mill consist of a parlor, a sitting-room, and a kitchen. The walls of these rooms are covered with woven cloth, after the manner of the eighteenth century, and the furniture of the rooms follows the Dutch styles of the same time. The mill is the exhibit of **Blooker's Dutch Cocoa Company** (Q 23), which has the privilege of selling cocoa to Fair visitors.

On the left of the roadway the visitor now encounters a collection of buildings of decidedly foreign appearance. They represent the **French Colonies** (Q 24), chief of which are Tunis and Algeria in North Africa and Tonquin in China. The three most prominent structures are the government buildings of Tunis and Tonquin, and an Algerian café. The Tonquin building is the same one that was used at the Paris Exhibition of 1889. Every piece of it was made and fitted ready to put together before it was taken to Paris. When the exposition closed it was sold to a French syndicate, which has had it on exhibition at various places. The fact that it is to be seen in Chicago this summer is due to the efforts of Maurice Yvon, architect of the French government, who has the management of the exhibit in charge. The building is constructed in the form of a rectangle, and is covered with all sorts of traditional Chinese hieroglyphics, some of which date back beyond the time of Confucius. The windows are of a beautiful blue stained glass. A portion of the



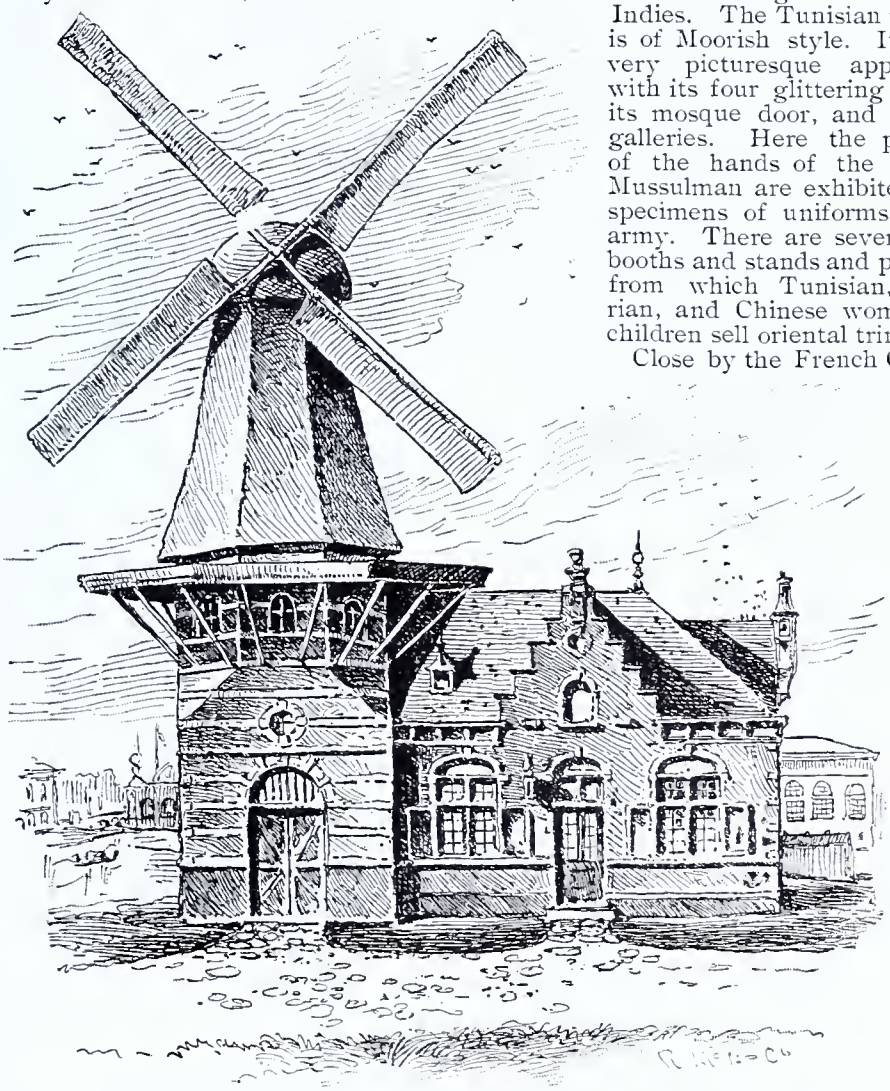
French Bakery Exhibit.

Tunisian Village.

interior is made of walnut, which is carved in picturesque style. The Pavilion de la Tunisie is the largest of the three buildings. It has several apartments. The rear room is for the exhibition of colonial furniture. In the center is a large square hall, which is furnished by the Bey of Tunis in exact representation of a like apartment in his palace. On either side of the pavilion the thirsty visitor finds a shed, called "soucks" by the Tunisians, where he can obtain cold drinks and tropical fruits. The Tonquin pavilion is a reproduction of part of the palace of Cochin-China, which was so much admired at Paris in 1889.

Sculptural columns, a framework of beautiful wood and superb delf-wares of Cholon form the essential elements of its construction. All the French colonies of Indo-China, Asia, America, and Oceanica have their places marked off in this pavilion in a systematic order, which permits the visitor to catch with a single glance of the eye a complete view of the original products of each country. In making a pleasant promenade among the rich exhibits one sees the silks, the embroidery, the sculptural marble, the incrustations, and the bronze of Indo-China, the pit-coal of Tonquin, the rice of Cochin-China, the famous collections of the Emperor of Annam, the costumes of India with their brilliant colors, the minerals of New Caledonia—nickel, chrome, cobalt, iron, and coal; and the rums and sugars of the West Indies. The Tunisian pavilion is of Moorish style. It has a very picturesque appearance with its four glittering domes, its mosque door, and its side galleries. Here the products of the hands of the African Mussulman are exhibited; also specimens of uniforms of the army. There are several little booths and stands and pavilions from which Tunisian, Algerian, and Chinese women and children sell oriental trinkets.

Close by the French Colonies exhibit, on the right-hand side of the roadway, is the **Model Workingman's Home** (Q 23) erected by and under the supervision of the Pratt Institute of Brooklyn, N. Y. It is a pretty little semi-detached villa, and well worthy of inspection. In close proximity is the **Log Cabin** (Q 23), which is situated opposite the French Colonies exhibit, and erected by Bernheim Bros., whisky dealers, Louisville, Ky. It is constructed of logs, tile, and stucco, and is surrounded by a rustic fence and flower-garden. This cabin is occupied by the firm as offices during



Old Dutch Windmill.

the World's Fair. Samples of their goods and an old still are on exhibition. On the same side of the road as the Log Cabin is the **Restaurant "Forest King"** (Q 23), also opposite the French Colonies exhibit. This building is 40 x 150 feet and one story high. The big "Washington stick," 111 feet long, 4 feet square, weighing 90,000 pounds, and of yellow fir, similar to Norway pine, serves as a lunch counter and bar. This piece of

Christine, a Girl of Madagascar.

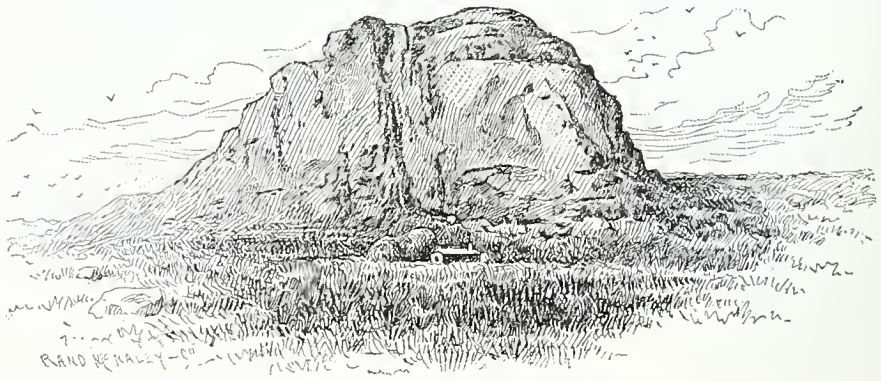
timber was felled sixty-five miles from Seattle, Wash., and was brought to Chicago on three flat-cars. As a tree it stood 225 feet high, being 10 feet in diameter at the stump and 6 feet in diameter 148 feet from its base, where it was broken. The year-marks on this tree show it to be 442 years old. The restaurant has a seating capacity of 300. All kinds of eatables and drinks are served at moderate prices.

The Cliff-Dwellers' Exhibit (R 24).—A few feet farther on and on the same side of the main road, and sheer from the smooth plain before us, rises a representation of Battle Rock Mountain, Colorado, and so realistic as to cause many an old frontiersman instinctively to look around for the treacherous Utes. But it has other and more peaceful occupants. Here under the walls of the Anthropological Building, in the shadow of Uxmal's ruined arches, and in sight of "Rabida's monastic fane," is fitly and faithfully reproduced the most ancient civilization of the American continent. One enters a cavernous portal to find a representation (on a scale of one-tenth the actual size) of the wondrous and long-deserted cliff-dwellings of the Mancos Cañon, Colorado. According to Sir Richard Owen, man first existed on the earth in the tertiary period, some fifteen thousand years ago. Here in Colorado he and many of his kind lived, builded with rare art, hunted and tilled the Mesa Verde many thousand years before the pyramids were raised, ages before the Norseman sailed, or the Genoese navigator conceived the idea of a voyage to the West. With an excellent exactitude the H. Jay Smith Exploring Co. have reproduced the fin[illegible] of the cliff-dwellings, constructed rocky trails for the adventurous to traverse, and arranged a valuable collection of cliff relics for the inspection of the scientist, student, or curious. Admission, 25 cents; catalogue, 10 cents.

After leaving the cliff-dwellers' mountain, the next exhibit attracting more than passing notice, and adjoining the Anthropological Building, is a large and picturesque log cabin, such as many will remember having seen in the backwoods district of Kentucky.

The visitor more than likely will be surprised to learn that this is a complete sour-mash distillery, such as is found in many of the glens and picturesque woods of the 'Blue Grass State."

This is the exhibit of the **Old Times Distillery Co.** (R 25), of Louisville, Ky., who were justly and fortunately selected to show the process of distilling sour-mash whisky.



Battle Rock, Colorado—Cliff-Dwellers' Exhibit.

The yellow pine logs of which the building is constructed still retain their bark, and the air of rusticity about the rude cabin is true to nature.

Within, the process of hand-mashing the grain in small vessels, and running the mash through copper stills, will prove a great novelty to many—in fact to nearly every one—as there are few even of the old dealers, who are selling thousands of barrels yearly, who ever witnessed the process of mashing

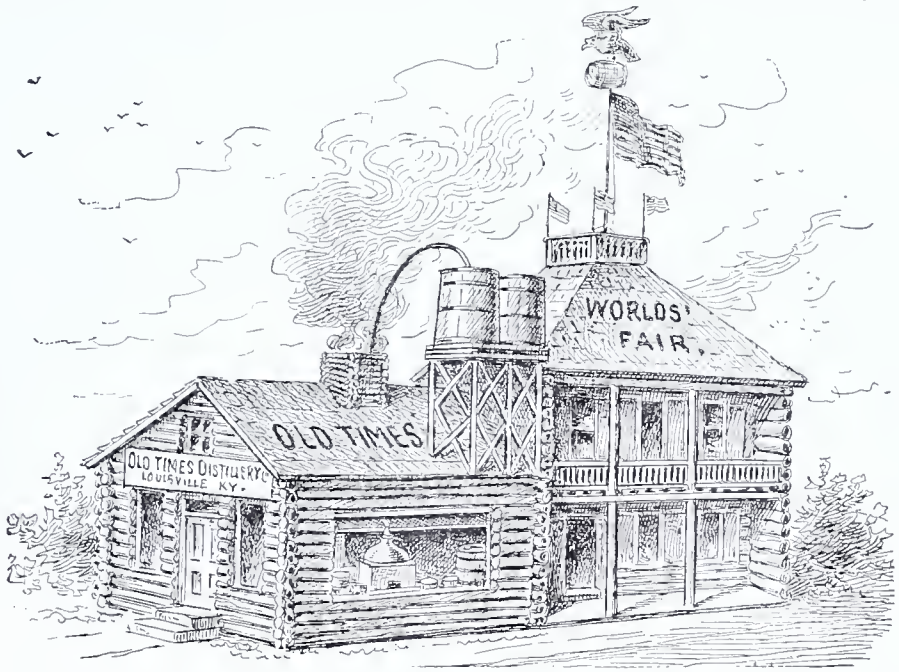
and distilling hand-made sour-mash whisky, and who have but a faint and crude conception of the same.

The process above mentioned in mashing and running the grain is identical with that in vogue in the noted distilleries that

The Cliff Palace, Mancos Canon, Colorado.

A bonded warehouse is also a feature of this exhibit. This warehouse has a storage capacity of more than one thousand barrels, and the working of the machinery of the

have made Kentucky so famous for magnificent whiskies. In fact, every employe was brought direct from the company's original plant in the Fifth District of the great Bour-



Old Times Distillery Co.'s Log Cabin.

Internal Revenue Department, as regards the manufacture of whisky, may be instructively studied here.

bon whisky distilling State. This is the only distillery at the Fair, and has a capacity of 100 bushels per day. In the distillery is

also an exhibit of moonshine stills, worms, and whisky captured by revenue officers in the mountains of Kentucky and Tennessee.

On the right of the roadway and beyond the structure of the Intramural Railway Co. are the **Dairy Barns** (R 24) for the Jersey, Guernsey, and Shorthorn cattle. In these barns the cattle entered for the butter-making and dairy contests are housed, fed, cared for, and can be inspected.

The broad acres of the Western farm, the dairies of New England and New York, and the centuries of experience of the hereditary dairymen of Switzerland and the Old World are to be brought into close competition in the **Dairy Building** (Q 24), which is 200 feet long and 100 feet wide, has been constructed at a cost of $30,000, and is in close proximity to the Dairy Barns. The desire to make the World's Columbian Exposition a great educational enterprise from which the whole world is to drink at the fount of knowledge is nowhere better exhibited than in the Dairy Building. In addition to the exhibits from all countries of the world, arrangements are completed for a dairy school lasting through the six months, in connection with which a series of tests for determining the relative merits of different herds of cattle as milk and butter producers is also conducted. Being adjacent to the Live Stock exhibit, in the southeastern part of the park, this building is admirably adapted for that purpose. On the first floor, in the most conspicuous place, are displayed the butter exhibits, and just in the rear, in a space 25 x 100 feet, the model dairy and dairy school are conducted. Four hundred spectators can be seated in the amphitheater which surrounds this room. The cheese exhibits are displayed on the second floor, and here, too, is found a café in which dairy products of various kinds form a conspicuous place on the *menu*, and where the call of Cousin Hans for his odorous Limburger, or the demand of the Swiss or the Frenchman for his *Fromage de Brie*, will meet with instant compliance.

A little to the east of the Dairy Barns are the **Car Shops** (R 25) of the Intramural Elevated Railway, and in the immediate southeast corner of the grounds are various offices of the different departments of the Exposition, such as the Landscape Department, **Sewage Cleansing Works** (S 25), consisting of four tanks, in which by means of sulphate of ammonia the solid matter is precipitated and the purified water discharged at the top of the tank. The solids are then burned in the crematory. A **Pumping House** (S 26) and **Oil Tank Vault** (S 26), where oil used in the furnaces of the Exposition is stored, after being piped from Whiting, Ind. The last building nearest the Lake is **Engle Garbage Furnace** (S 27), located in the extreme southeastern corner of the World's Fair grounds. It is the only crematory or garbage furnace in actual operation on the grounds. Constructed on the latest improved plan, it has capacity to burn 100 tons of garbage daily.

The visitor may then retrace his steps, and proceeding in a northeasterly direction inspect the **Power House** (R 26), which furnishes the motive power for the operation of the Intramural Elevated Railway.

The Power House has for its equipment some enormous pieces of electrical machinery. First there is a 2,000 horse-power cross-compound E. P. Allis engine, directly connected to a General Electric Company generator, the largest ever constructed. The shaft is of solid steel two feet thick, and weighs sixty tons. It is twenty-three feet long and with armature weighs 190 tons. It is impossible to make a shipment of such magnitude, so the shaft was shipped by the E. P. Allis Co., and the fly-wheel and armature were built in place in the power-house.

In building the armature twenty-four tons of sheet-iron and three tons of copper were used. The commutator is seven feet in diameter and weighs four tons. The entire weight of the engine and dynamos is 296 tons. In addition to all this there are a 750 horse-power Allis engine, with a 500-kilowatt generator; a 750 horse-power, tandem, compound Greene engine; a 1,200 horse-power vertical compound Lake Erie engine directly coupled to a 750-kilowatt generator, and a Mackintosh & Seymour tandem compound engine directly connected to a 250-kilowatt generator.

This unit will seem small in this station filled with tremendous machines. It is, however, as large as the largest generator at the Paris Exposition. The same ratio of comparison prevails throughout the entire Electric exhibit as compared with the one at Paris. Where the plant at Paris was only between three and four thousand horse-power, the one at Jackson Park is 24,000.

One feature of the road's equipment which is sure to attract considerable attention is the compound engine and generator of 2,500 horse-power. Next to the big Allis engine used by the Exposition Company in Machinery Hall, this engine is the largest of any on the grounds. Its shaft alone weighs sixty tons, more than half the weight of the famous Krupp gun about which so much has been written. Its fly-wheel weighs eighty tons and has a diameter of thirty feet net. This alone proves a notable exhibit on the grounds.

Toward the northwest the next building encountered is the **Anthropological Building** (Q 25), which occupies an area of 255 x 415 feet.

The building for the Ethnology exhibit is the new one erected since the Manufactures and Liberal Arts Building proved too small. The new building is called, over the main entrance, "Anthropology—Man and His Works." It is 415 feet long and 225 feet wide. The ground floor contains 105,430 square feet for exhibits, aisles, offices, and lavatories, and the galleries 52,804 square feet. In the southern part of the

ground-floor 30,000 square feet are taken up by two sections of Liberal Arts—the Bureau of Charities and Corrections and the Bureau of Sanitation and Hygiene. The rest of the ground floor contains the general Archæological and Ethnological exhibits. The north end of the gallery holds the laboratory of Physical Anthropology. Here are illustrated the sciences of Anthropometry, Psychology, and Neurology. The visitor may have his measurement taken and learn his place on the charts showing the physical characteristics of man. Along the sides and southern end of the gallery are specimens of the animal kingdom as an exhibit in natural history.

F. W. Putnam.

On the ground-floor one of the largest spaces is given to the ethnological exhibit from Spain, which includes the interesting collection shown at the recent Spanish exposition. Greece has a large space on the ground-floor in which are exhibited valuable specimens of Grecian art and archæology. The latter include gods, goddesses, and many other idolatrous relics of the most ancient periods in Grecian history.

Universal ethnology is illustrated in the exhibit from foreign countries. The principal foreign countries that have space are: Brazil, Canada, England, France, Greece, Mexico, Peru, Russia, Spain, Costa Rica, Paraguay, New South Wales, Argentine Republic, and a special foreign exhibit from the Minister of Public Instruction in France. From the Vienna Museum comes one of the most valuable European collections. Canada is represented in the outdoor exhibit and indoors by valuable specimens. British Guiana sends a colony of the Arrawak tribe of Indians, who live in thatched huts in the outdoor exhibit.

The main American collections have been brought together as a special departmental exhibit under the personal supervision of Professor Putnam. Besides the special department collections there are valuable loans made to the department by State boards, historical societies, and museums. Among the principal States sending exhibits are California, Maine, Pennsylvania, New York, Missouri, Indiana, Kansas, Ohio, Utah, Wisconsin, Colorado, North Dakota, Louisiana, and Washington.

South of the United States the ethnological specimens include valuable mementos of the time of Cortez, which were collected in Europe by Mrs. Zelia Nuttall. These objects were taken to Europe at the time of the Spanish conquest, and include a series of Mexican shields. From the South Sea Islands there is a unique collection, made directly from the natives by Otto Finsch of Germany, during several years' residence on the islands. This collection includes objects showing the methods of life, customs, and dress used by the natives long before the adoption of civilization.

Ancient Pottery.

From Egypt and Palestine there is an interesting collection, and from Africa there is enough to give the World's Fair visitor an idea of how Explorer Stanley's protégés live in various parts of the Dark Continent.

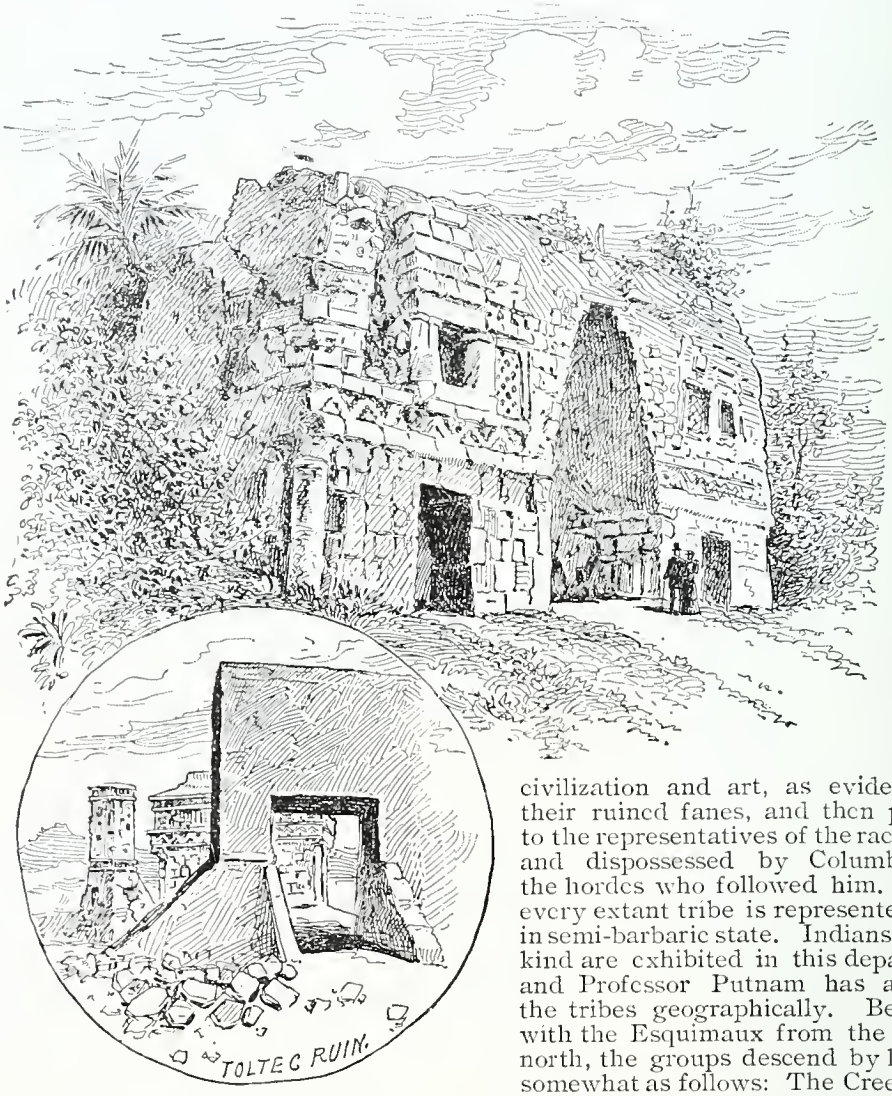
In the Anthropological Building the exhibits of the bureaus of hygiene and sanitation, and charities and corrections, are well worth inspection.

At the southeastern end of South Park, lying between the Dairy exhibit and the Agricultural exhibit of the French colonies, the visitor sees the weird **Ruins of Yucatan** (Q 24). Here is shown a perfect fac-simile of the figure of Kukulkan, the great feathered god; and other sculptures showing the artistic attainments of this vanished people.

The central structure is from the ruined group of Labna, showing the Labna portal. The second section is the straight arch of Uxmal, reproduced from the east façade of the so-called "House of the Governor," from the ruins of Uxmal. The third section includes the famous façade of the "Serpent-house," from the ruins of Uxmal. The fourth section is the north wing of the "House of the Nuns," from the ruins of Uxmal, and the fifth and sixth sections are other wings of the same famous ruins. There have also been reproduced two monoliths and several loose specimens of sculpture. The casts for these Yucatan ruins were made

Ancient Pueblo Pottery.

of staff by means of papier-mache molds, and were taken from the original ruins by Edward H. Thompson, the United States consul to Yucatan, under Professor Putnam's instructions. The ruins stand like some ruined temple of a forgotten age. There are six of these sections. Three of them show doorways square, V-shaped, and arched. In every case, however, the keystone is lacking, and the original stonework was held in place by a flat covering of stone



Ruins of Uxmal.

secured by sheer weight of the stone above it. The bases of the walls are covered with vegetation as nearly natural as possible, and among it is planted the stones that had toppled off the original ruins. They are wonderful reproductions, and the effect is inspiring.

All around the visitor, along the banks of South Pond, is grouped in picturesque and savage life the **Ethnographical exhibit** (O 24) of the Department of Anthropology. With historic accuracy, in strict chronological sequence and with most interesting results, has Professor Putman, the erudite chief of this important department, grouped his wards. "The proper study of mankind is man," once wrote that animated interrogation point, Alexander Pope, and here the pursuit of this particularly interesting study is facilitated by Professor Putnam's care. Commencing with the prehistoric cliff-dwellers, who faded from history's pages when the earth was yet young, one passes to the Aztecs' early but abundant civilization and art, as evidenced in their ruined fanes, and then proceeds to the representatives of the races found and dispossessed by Columbus and the hordes who followed him. Nearly every extant tribe is represented living in semi-barbaric state. Indians of every kind are exhibited in this department, and Professor Putnam has arranged the tribes geographically. Beginning with the Esquimaux from the extreme north, the groups descend by latitudes somewhat as follows: The Cree family, from the Canadian Northwest; Haida and Fort Rupert tribes, from British Columbia; Iroquois, from the Eastern States; Chippewas, Sioux, Menominees, and Winnebago tribes, from the Middle and Northwestern States; Choctaws, from Louisiana; Apaches and Navajos, from New Mexico and Arizona Coahuilas, from Southern California, and the Papagos and Yakuis, from the extreme southern border of the United States and Mexico.

Moving toward the lake, and passing between the Anthropological Building and the peculiar wooden structure which hides Lake

Michigan's blue waters from view, the tourist enters at the southern end one of the

most attractive structures on the Exposition grounds. It is

THE FORESTRY BUILDING

(Q 25). For the purposes of the Exposition the Forestry exhibits are classed as part of the Department of Agriculture, while for convenience the exhibits are installed in this, one of the most unique and interesting buildings on the Exposition grounds. It occupies an area of 208 x 528 feet, faces, and is close to Lake Michigan, and was designed by Mr. C. B. Atwood, Designer-in-Chief of the World's Columbian Exposition.

More plainly than any other building on the grounds does the Forestry Building proclaim its uses and purposes. In and of itself it is a magnificent display of forest products. Built entirely of wood and joined together with wooden pins, not a single nail or other piece of metal was used in its framing or construction. It is surrounded on both sides and each end by a roofed colonnade, upheld by pillars, each composed of a group of three tree-trunks lopped of their branches, but with the bark still on them as they stood in their native forests. Various States of the Union, Canada, and other foreign countries contributed these columns, and this is one of the most unique colonnades ever built. The walls of the building are of slabs of trees from which the bark has been removed, and the facings and other parts of the building are treated in a similar rustic manner. The roof is thatched with tan and other barks. Around the eaves is a cornice composed of interlaced timbers of various sizes. The pillars of the colonnade are ninety in number, composed of 270 tree-trunks. Each of them bears a label giving its popular and botanical name and the locality whence it came. Around the top of the building flagstaffs are arranged from which float the standards of the different countries represented within. It is well to carefully notice these exterior exhibits before entering to inspect those inside. Passing around the south end of the building the visitor reaches the east or lake front, and in its center finds the main doorway, with a fine vestibule furnished and put in place by the Southern Lumber Manufacturers' Association. The vestibule is of cypress and yellow pine, polished to show the susceptibility of the woods of this section to use for interior decorations. The cost of this main vestibule was $10,000, and its grained woods are as beautiful as any on earth.

Immediately to the left on entering is found Missouri's exhibit. For outside columns she furnished nine logs, making three groups. The varieties are white oak, red oak, ash, cypress, yellow pine, red gum, hickory, burr oak, and black walnut. For the interlaced outside work she sent thirty pieces of timbers of different varieties, and her inside display is a very fine one. On the right of the vestibule the first exhibit is that of Washington, her specialties being pines, firs, cedars, and other evergreen varieties. Next to Washington on the same side is Michigan's display. Here can be seen the largest load of logs ever piled upon a single vehicle. The load weighed 300,000 pounds (150 tons), and was pulled by two horses weighing 1,700 pounds each. The sleigh and load are shown just as they were

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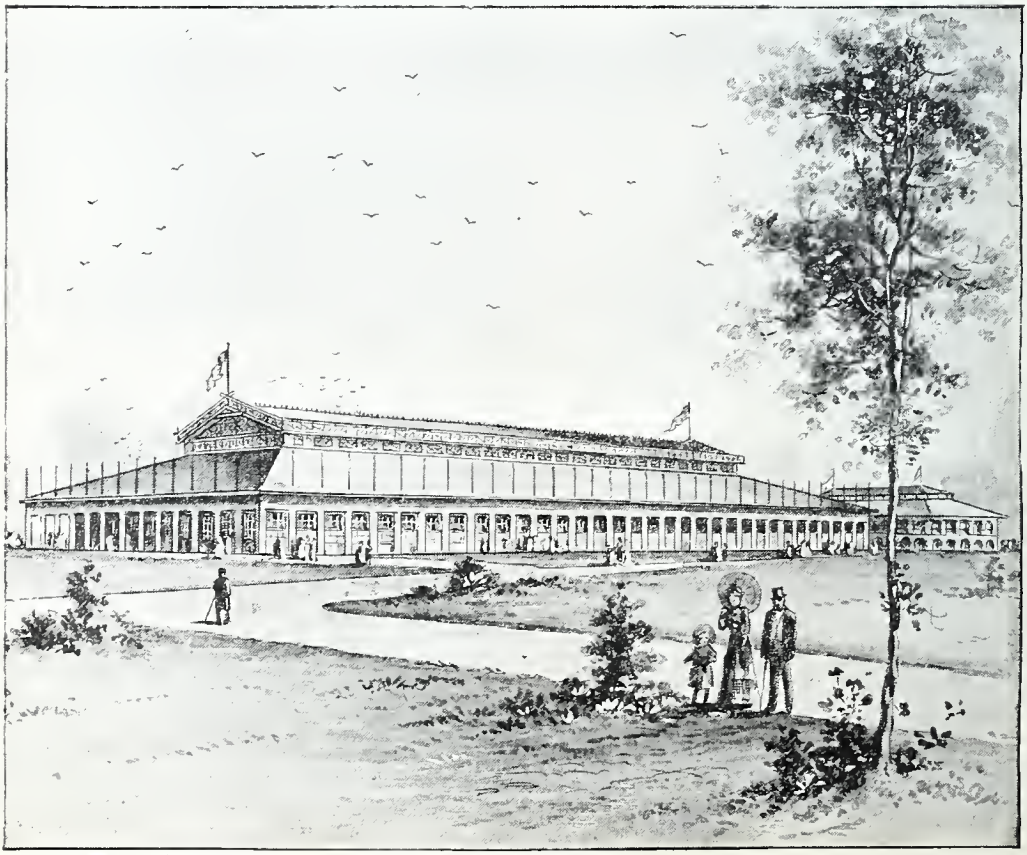
THE DAIRY BUILDING.



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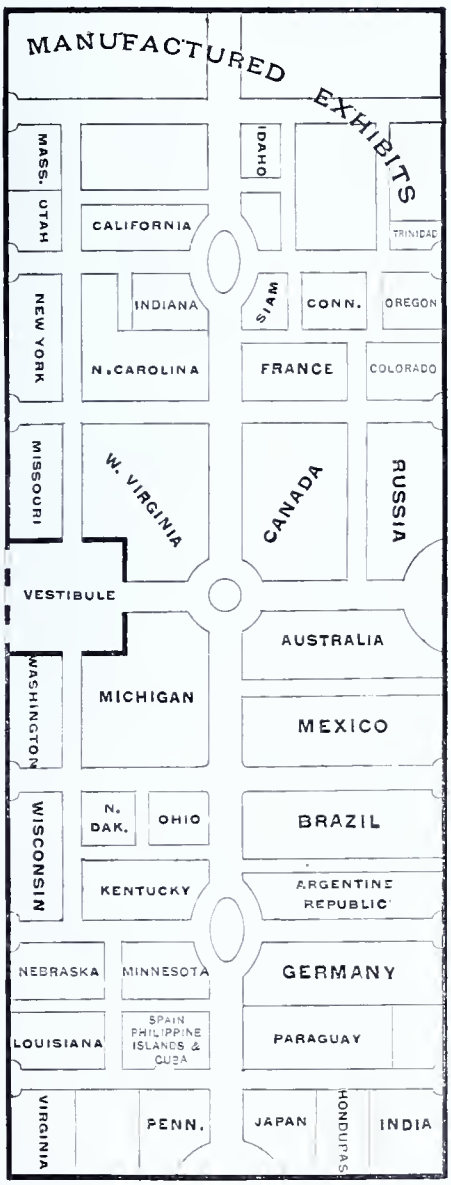
THE FORESTRY BUILDING.

in the forest. Across the aisle to the left opposite Michigan's display is that of West Virginia, which shows 250 specimens of her forest products polished and finished so as to show the grain, colors, and characteristics of the different varieties. The center of the building is now reached, and here each State and country has contributed one or more of her largest specimens to form an immense pyramid. North Carolina and



Ground Plan of Forestry Building.

Kansas send huge black walnut logs; Kentucky an immense white oak, Missouri a gigantic cottonwood, California and Washington their titanic rosewoods and firs. Turning down the main north and south walk and going north on the left-hand side, in narrow sections facing Michigan are the displays of Australia and Mexico. The exhibit of the former is inclosed in a stockade of planks nine feet high and many of them several feet wide. For six feet up from the floor these boards are all polished. In variety there are myrall, rosewood, redbean, bloodwood, woolly butt, onionwood, and many others not found elsewhere. The largest log is a red cedar 6 feet in diameter and 9 feet long. Mexico shows manzanita, mountain ebony, violetwood, and many other curious and beautiful woods. Next to Mexico on the same side is Brazil, with a pavilion composed of trees whose interlocking branches form its walls. The entrance is through a beautiful rustic archway. Three hundred and twenty-one specimens of dye and ornamental woods are to be seen here. Across the road from this display is Ohio with a pavilion of Roman classic design, the columns being made of trunks of trees. These have been left in their natural state with the bark on them, and beech, sycamore, oaks, ash, hickory, and other species are represented. Eighty varieties of wood, 160 kinds of veneers, and 500 varieties of medicinal plants are also shown. Next to Ohio is Kentucky with a very fine display. The paneled inclosure is entirely of native woods finished to bring out the grains and burls. It has four entrances, that from the east being under an arch formed from a section of a sycamore log sixteen feet in diameter. On the right is a section of a 10-foot yellow poplar, while on the left is a section of a huge white oak log. Thirty-four pyramids of six blocks each show the character, size, and varieties of her indigenous timbers. A relief map of the State, showing its lumber resources, values, logging-streams, etc., completes the display. Opposite Kentucky across the aisle is the exhibit of the Argentine Republic with a grand collection of dye, building, and ornamental woods. On the same side of the main avenue, across an intersecting aisle, is Germany's exhibit. Their fine display is rendered more interesting by the exposition of their tree-planting and preserving, and other scientific forestry displays. In these matters this practical and economical people probably surpass any other. East of Germany across the main aisle is the State of Minnesota, with a display consisting chiefly of the evergreen varieties of woods; and next to her are the exhibits of Spain, Cuba, and the Philippine Islands, whose display of ornamental woods is unique and beautiful. Again crossing the aisle Paraguay is found, displaying in her pavilion 321 varieties of timber from twelve inches to four feet in diameter. Barks, dyewoods, and other forest products are also to be seen. Turning east along the side aisle upon which the exhibit is located, at its end on the right is seen India's display, with many varieties of wood entirely strange to us. Turning back toward the east, the next display is that of Japan. The showing made by this empire is very creditable, and it is especially curious from the fact that this is the first exhibit of native woods ever made outside of its own

borders. Across the main north and south aisle and Pennsylvania is reached. Her exhibit is wonderful in the number of varieties shown. For a neighbor, she has Virginia, taking up the northeast corner of the building with her display, which is a fine one. South of Virginia, across the side aisle, is Louisiana, opposite the rear of the Spanish exhibit. She has fine cypress and pine and quite a variety of deciduous woods; also Spanish moss for mattresses, etc. Going south along the north and south aisle upon which Louisiana faces, the next exhibit is that of Nebraska. Some of her display, notably that of forest trees planted by her farmers, is wonderful. Nearly all of the forests of this State are artificial, and a large part of them are upon prairie soil, showing what can be done by judicious planting and care. Turning to the left around this exhibit, back of Kentucky is found Wisconsin, another of the great pine-producing States. Her pavilion has hollow six-sided columns tapering toward the tops, and made of planks of various woods, planed, and oiled in their natural colors. These columns are twelve feet high, with plain hardwood bases, and hand-carved capitals of native woods, polished but uncolored.

North of the southern end of Wisconsin is the space allotted to North Dakota. The natural forests of this State are almost entirely composed of firs, cedars, and pines, with some aspen trees; but her tree claims, planted artificially, show that any sort of timber common to this zone may be grown. South of North Dakota is Michigan, and opposite is found Washington, a State whose chief production is lumber. She displays gigantic trees and the finest of building-woods, as well here as in the building which she has erected in the State group on the grounds. The eastern vestibule has again been reached, and passing between the displays of Missouri and West Virginia (already inspected), next upon the left going south is New York. This State exhibits sections of every kind of timber indigenous to it, comprising forty-three species and eighty-five varieties. Across the aisle is North Carolina, making a display rich in varieties and the beauty and size of many of its woods. From Asheville comes a rustic settee made of rhododendron limbs and knots, varnished, but otherwise entirely natural. It is one of the finest displays in the building. Nearly every variety of evergreen and deciduous trees common to the United States is here shown. Occupying the southwestern corner of the large section assigned to North Carolina is Indiana's exhibit, with quite a creditable display. Her pavilion is very pretty. Its exterior is of planed, uncolored native woods, beautifully paneled, and with delicate columns and ornaments. Utah with her fine exhibit lies next south of New York, and joining her on the south is Massachusetts, with a collection of forty-seven varieties of trees native to that State. An aisle running west from the Utah exhibit has upon its left side the magnificent Morris K. Jessup collection of North American woods, embracing 428 species, collected at a cost of $100,000; and on its right the California exhibit. The redwoods, cedars, pines, etc., of this State must be seen to be properly appreciated, as no description will do them justice. At the south end of the building are private displays which will be noticed later on. Opposite the Jessup collection, across the north and south main aisle, is Idaho, with a fine display somewhat similar to that of Washington. North of Idaho is Siam, with a unique exhibit. Turning west along the south face Connecticut is next encountered, on the right of this cross aisle. Her display is chiefly remarkable for the singular growths of double trees, etc., that are to be seen. There is a hickory in the form of a perfect T, with upspringing arms. Maples, hornbeams, etc., that have grown together are quite numerous. Having inspected Connecticut's display, Oregon, just west of it, may be visited. She has a pavilion 10 feet square and 20 feet high, surmounted with an open cupola. The body of the building is of yellow pine, its roof of cedar shingles, and its four Doric columns of maple richly carved. The cupola columns are of carved oak. The panel work shows manzanita, madrone, yew, laurel, myrtle, ash, maple, oak, spruce, balm, fir, sugar pine, cherry, and elder. Next north of Oregon is Colorado, with aspen, pine, juniper, spruce, piñon, cedar, hemlock, and other woods. Her timber claims present about every variety of deciduous trees and evergreens. East of Colorado is the French display, rich, like that of Germany, in the scientific methods shown in forest culture, as well as in her fine exhibit of woods of various kinds. North of France, across an east and west aisle, is the exhibit of Canada, with the largest space granted to any foreign country. Every one of her provinces is represented, and her display is a most excellent one. West of Canada lies Russia, with a large and varied exhibit, comprising an immense number of species and varieties. This is the last of the large exhibits, and the visitor walking back to the south end of the building will find the unique exhibit of the Indurated Fiber Ware Company and many others. A rare curiosity is a slab of a mulberry tree which was planted by Shakespeare. There is, in the miscellaneous section, a collection of tree fibers, seeds, gums, barks, resins, vegetable wax, etc. Every method of logging, with the tools and systems used, is displayed. Mann Bros.' big wash-tub, fifteen feet in diameter, is quite a curiosity.

Next in order is the **Leather exhibit** (P 24), north of the Forestry Building. The building is a very handsome one, 575 feet long by 150 feet wide, and two stories high. Nearly every nation, savage and civilized, is here represented by samples of its leather. To foreign exhibits the central space on the first floor has been allotted. At one end of

this floor we find every variety of leather; at the other, every style of its manufactured product, no matter where or when produced. Here we may behold the riding-boots of that great warrior Napoleon, and the queer but magnificent ones of Russia's dreaded ruler, Ivan the Terrible. These matters are sure to interest beholders whether "in the trade" or not. The second floor contains 180 machines showing the processes of manufacturing. These require 300 men to operate them, the power being furnished by six motors of 25 horse-power each. The interior of the building is divided into squares, with passage-ways named after noted leather-producing points.

Leaving the Leather exhibit, and passing along the Elevated Railway toward the loop, upon the right is seen the **Exhibit of Herr Krupp** of Essen, in Germany (O 24), the greatest of all cannon manufacturers. This exhibit is especially interesting, since here is found the largest cannon ever cast, as well as many other wonderful evidences of mechanical skill and ingenuity. The weight of the articles here exhibited amounts to 957 tons, and they are valued at $1,000,000. First in interest is the monster 124-ton gun, which cost $50,000 to manufacture. Its length is eighty-seven feet, and compared to it our largest gun, forty-five feet long, seems scarcely more than a toy. The bore of this cannon is twenty-five inches, the projectile used weighs 2,300 pounds, and the cost of a single discharge is $1,250. Its range is from fifteen to sixteen miles, and if discharged on the Lake Front the concussion would shatter most of the window-glass in Chicago. The carriage for this monster weighs 38,500 pounds, the frame 55,660 pounds, and to manage it requires an 85-ton traversing crane. There was but one place on the Atlantic sea-board, Sparrow's Point, Md., where there was a set of hydraulic shears of sufficient power to handle this gun. In this exhibit are found other guns, such as an 8-inch, central pivoting gun; a 16-inch, 40-pound, quick-firing gun; a 5-inch, quick-firing, 40-pound gun, and smaller ones. Monster hydraulic jacks for handling guns, armor-plates 10 to 16 inches thick, iron cables, gun carriages, etc., complete the exhibit, which required twenty-one cars specially constructed of steel and iron to bring it to the grounds. Not the least interesting thing in this exhibit is the immense steel target 8 feet square and 16 inches thick, and showing the effect of a gun firing 12-inch balls which weigh 600 pounds. It is asserted in all seriousness by the German engineers accompanying this exhibit that if the big gun were fired on the grounds the concussion would wreck every building in the park. Herr Krupp intends to present his monster gun to the United States Government for the defense of the great port of Chicago.

The Old Whaling Bark "Progress" (P 24), exhibited by New Bedford, Mass., lies in the southeastern part of South Pond close to the Ethnographical exhibit. This old craft, which was built in 1841, has been re-rigged, sparred, and painted. In its saloon are shown the articles usually obtained by or used in the whaling industry, as polar bear-skins, seal-skins, blubber, whalebone, knives, harpoons, tackle, boats, etc. Here also are mementos of the terrible disaster of 1871, when thirty-three whaling ships had to be abandoned in the ice, their crews being rescued by the "Old Progress" and other vessels. An admission fee of 25 cents is charged to enter this concession.

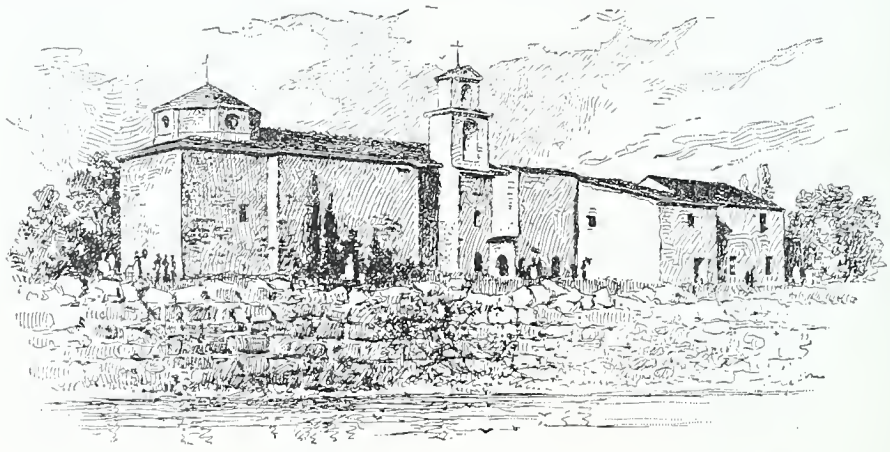
Within the south loop formed by the Intramural Elevated Railway, just to the northwest of Krupp's exhibit, one finds the **Indian School exhibit** (O 23). The building is a plain structure erected by the United States Government, 185 x 80 feet and two stories high. This is the chief exhibit of the Bureau of Indian Affairs, and here we catch a glimpse of the North American Indian in the character of a student, demonstrating the benefits of civilization. Between thirty and forty pupils will be kept here from the opening to the close of the Exposition. There will be relays of pupils from the different Indian schools, each detail remaining three or four weeks, to be succeeded by others. They live and do their own cooking in the building, and their regular routine of duties and lessons goes on uninterrupted by their novel surroundings. The various religious denominations engaged in educational work among the Indians here exemplify their methods of drill and teaching. To the humanitarian this exhibit possesses peculiar interest, especially as he can here contrast, side by side, the red man as a savage wrapped in a blanket, and his child in the dress of civilization, endeavoring to master benignant mysteries.

There now rises before the visitor a steep rocky slope, whereon, possibly in realization of Freiligrath's and Lord Houghton's poetic prophecies, the palm tree no longer "dreameth of the pine" but stands in close proximity to its once ocean-separated affinity. At the summit stands an exact reproduction of the **Convent of Santa Maria de la Rabida** (Saint Mary of the Frontier) (N 23), where Columbus found shelter in time of trouble and "begged a pittance for his child." Here he developed his theory of a western passage to the Indies. The building is more closely connected with Columbus and his great work than any other. It cost $50,000, contains priceless relics of the great discoverer, and is guarded night and day by United States troops. The reproduction and the collection of rare relics of the Noah of our nation are in more than a measure

William E. Curtis.

due to the indefatigable perseverance of the Hon. William Eleroy Curtis of the Bureau of American Republics, who traversed the whole of Europe searching for traces of the great Genoese admiral and procuring relics, maps, etc., for exhibition here. It may be questioned if there are any persons on this continent who can speak with greater authority as to Columbus than this talented writer. The publishers of "A Week at the Fair" feel, therefore, that the subjoined able article from Mr. Curtis' facile pen needs little introduction from them. Mr. Curtis writes:

A few miles north of Cadiz, on the Atlantic coast of Spain, about half-way between the Straits of Gibraltar and the boundary of Portugal, on the summit of a low headland between the Tinto and Odiel rivers, which meet at its base, three miles from the sea stands a picturesque and solitary monastery, which tradition says was built in the reign of the Emperor Trajan, in the second century, and which we know was reconstructed in the eleventh during the Moorish occupation of Spain, and used for a fortress. They call it La Rábida, which, according to the best authorities, signifies an outpost on the frontier. When the Mohammedans were driven from Andalusia it passed into the possession of the Franciscan monks, who remodeled it again and rechristened it "Santa Maria de la Rábida," or the Monastery of St. Mary of the Frontier.



Convent of Santa Maria de la Rabida.

Three miles above La Rábida, on the Rio Tinto, bounded on the one side by that sluggish stream and on the other by rich pastures and glowing vineyards, lies the little village of Palos de Moguer, once a flourishing commercial city, but now a lonely hamlet of a few short streets, deserted by all but a few fishermen and farmers. Its decadence began when a bar formed at the mouth of the river and forbade the approach of vessels. The water is so low that where fleets used to float sea-grass and rushes are now growing, and none but the smallest of fishing-craft can reach the town from the ocean. But at this port was organized and equipped the expedition that discovered the New World, and from its docks on the 3d of August, 1492, Columbus set sail with his three ships. The ruins of the house of the Pinzons, who furnished one of the vessels and commanded two, are still pointed out, and the descendants of their family still are, as they have been for four centuries, the leading citizens of that region. A Moorish mosque, which was converted into the Church of St. George, still stands on the hill, just outside the village, just as it did when the alcalde in May, 1492, read from its pulpit the proclamation of the sovereigns commanding the people of Palos to furnish two ships for the use of Columbus. Above the altar is the image of St. George and the dragon, just as Columbus saw it; and on the records of the parish are the names of the sailors who accompanied him and received communion the morning of their departure. There also is the miracle-working image of the Virgin of La Rábida, one of the most famous effigies in Europe, to which they offered vows.

It is not certain when Columbus first appeared at Palos and the Monastery of La Rábida. Some authorities assert that he came there direct from Portugal in 1484 on his way to Moguer, where he intended to leave little Diego, then nine years old, with his wife's relatives, and obtain from them means to pay his way to the court of Ferdinand and Isabella to submit his plans for a voyage across the western ocean to the strange lands that Marco Polo had described. Others insist that he did not visit Palos until two years later, after his propositions had been rejected by the sovereigns, and he was leaving Spain for Genoa or Venice.

At any rate, there is no doubt that, weary, hungry, and penniless, Columbus approached the monastery one evening and asked for food and water for himself and child. He was given refreshments and shelter by the hospitable prior, who immediately became interested in his plans and theories, and from that date La Rábida was his asylum until he started on the most memorable voyage that was ever undertaken by man. Here, too, he received a

joyous welcome when he returned in triumph from the newly discovered world, and the good monks, who had been his steadfast friends, sang a *Te Deum* of thanksgiving with a fervor that was never surpassed in human worship.

Thus was La Rábida, as a famous writer has said, "the corner-stone of American history," and the Board of Directors of the World's Columbian Exposition decided that no more appropriate building could be erected for the shelter of the historical collection and the relics of Columbus than a fac-simile reproduction of this ancient and picturesque monastery. The work was intrusted to Mr. H. D. Ives, of the firm of McKim, Meade & White, New York, who made the plans from drawings and photographs secured by Mr. Curtis in Spain, and superintended the work of construction.

secured, and all the ruins that remain of Isabella, the first town established in the New World, were brought from the Island of Santo Domingo by a United States man-of-war. There is also the original of the first church-bell that ever rang in America, which was presented to the people of Isabella by King Ferdinand, and many other interesting relics.

Mr. Frederick A. Ober, the well-known author and naturalist, was sent to the West Indies in the spring of 1891, under the direction of William E. Curtis, chief of the Latin-American Department, with instructions to follow the track of Columbus and obtain photographs and relics of all the places on the American continent which were visited by him or identified with his career. The work was well done, and the results of Mr. Ober's industry appear in a

THE LANDING OF COLUMBUS.

From the celebrated picture by John Vanderlyn, in the Rotunda of the Capitol at Washington, D. C.

The collection consists of all the existing relics of Columbus, including the original of the contract with the sovereigns of Spain, under which the voyage was made, the commission they gave him as "Admiral of the Ocean Seas," his correspondence with them, and many other priceless historical papers relating to the discovery and early settlement of America, which are loaned for exhibition by the government of Spain and the descendants of Columbus. There are also original copies of the first publications concerning the New World, and a large number of equally interesting books, maps, and manuscripts borrowed from the archives of the Vatican, the national libraries of England, France, and Spain, and private collectors in Europe and America. One of the anchors and a cannon used by Columbus on his flagship the "Santa Maria" were

series of most interesting souvenirs and photographs which were enlarged by mechanical process. To these have been added views of every place and building in Europe identified with Columbus, and the original or a copy of every picture of artistic merit or historical value in the entire world in which he appears as a figure. Thus the life-history of Columbus is given in a series of pictures and objects, from the several places that dispute the honor of his birth to the two which claim possession of his bones.

To these has been added a collection that includes the original, or a copy, of every portrait of Columbus that was ever painted or engraven, eighty in number, and a model or a photograph of every monument or statue that was ever erected to his memory.

W. E. CURTIS.

WASHINGTON, D. C

The completeness and value of the historical collection and the erection of the Monastery of La Rabida is entirely due to the genius, industry, and energy of William E. Curtis, chief of the Latin-American Department of the Exposition and director of the Bureau of the American Republics at Washington. He suggested the idea of such an exhibit, secured an appropriation from Congress to pay the expense, visited Spain and Italy to obtain the loan of the autographs and other relics of Columbus, and spent three years of hard labor in carrying out his plan.

Anchor and Bell.

The following classification of the historical collection will give a general idea of the contents of La Rabida:

WORLD'S COLUMBIAN EXPOSITION.—HISTORICAL EXHIBIT.

GROUP I.—PERIOD OF THE DISCOVERY.

SECTION A.—Geographical knowledge and the science of navigation at the time of Columbus.

1. Maps, charts, and globes anterior to Columbus.
2. Nautical and astronomical instruments.
3. Models of vessels.
4. Evidence of pre-Columbian discoveries.
5. Arms, armor, equipments, etc., of the time.
6. Books known to Columbus, and portraits of their authors.

SECTION B.—The court of Ferdinand and Isabella.

1. Portraits, autographs, and relics of the sovereigns; pictures of scenes identified with their lives, their tombs, and monuments.
2. Portraits and relics of persons identified with the career of Columbus at court, or associated with the discovery.

SECTION C.—Youth and early life of Columbus.

1. Views of places associated with his birth and boyhood.
2. Scenes identified with his career in Portugal and the Madeira Islands.

SECTION D.—The career of Columbus at the court of Spain.

1. Scenes and places at Cordova, Granada, Salamanca, Seville, and other cities identified with Columbus.
2. The Monastery of Santa Maria de la Rábida; illustrations of the life of Columbus there.
3. The port of Palos and its environs.

SECTION E.—The first voyage of Columbus.

1. Models and pictures of the caravels.
2. Fac-similes of charts, nautical instruments, books, costumes, arms, armor, etc., used on the voyage, and model showing the course of the voyage.
3. The discovery and landing at Watling's Island.
4. Views and relics of Watling's Island and other places visited on the voyage.
5. The construction of the fort at La Navidad. Views and relics of the place.
6. Views of Lisbon and other places visited on the voyage homeward.
7. Reception of Columbus on his return to Spain; views of Barcelona. The scene of the egg.
8. Strange things seen on the voyage. Fac-similes of relics brought home by the voyagers.

SECTION F.—The second voyage of Columbus.

1. Views of Cadiz, from whence he sailed.
2. Views of the islands discovered on the second voyage, and evidence of cannibalism illustrated by old prints.
3. Remains, views, and relics of Isabella, the first settlement in the New World.
4. Explorations of the mountains of Cibaò; El Puerto de los Hidalgos; views of La Vega and Santo Cerro; the cross of Columbus, Santo Tomas.
5. The discovery of Jamaica; Santa Gloria and St. Ann's Bay; illustrations of association with the natives.
6. The return to Santo Domingo; adventures with the Indians; "Eat gold, Christian, eat gold;" founding of the city of Santiago.
7. Queen Anacaona, and the founding of the city of Santo Domingo; scenes in that city.
8. Return of Columbus, and scenes at Burgos when he was received by the sovereigns.

SECTION G.—The third voyage of Columbus.

1. Views of Trinidad and other places visited by Columbus.
2. The mutiny at Santo Domingo.
3. The arrest and imprisonment of Columbus; the castle in which he was confined; the admiral in chains.
4. Reception by the sovereigns on his return to Spain; scenes at Seville and Segovia.

SECTION H.—The fourth voyage of Columbus.
1. Scenes in Honduras and other places visited.
2. The wreck at St. Christopher's Cove; the mutiny of Porras; views of the place.
3. The return of Columbus.

SECTION I.—The last days of Columbus.
1. His home at Seville.
2. The death and burial; his will; the house in which he died.
3. Removal of his remains; the cathedral at Santo Domingo; the cathedral at Havana.
4. Monuments erected to his memory.
5. The portraits of Columbus.
6. Portraits of his family and descendants (genealogy).
7. Relics of Columbus; autograph letters; the contract, commission, and instructions received by him from the sovereigns of Spain; letters from Ferdinand and Isabella.

SECTION K.—The publication of the discovery.
1. Copies of the first books about America; maps, manuscripts, fac-similes, and illustrations.
2. Views of Saint Dié, and the persons identified with the christening of the continent.
3. Relics and portraits of Amerigo Vespucci and other explorers.
4. Growth of geographical knowledge during the century following the discovery, illustrated by fac-similes, books, maps, charts, etc.

THE BIBLIOGRAPHY OF COLUMBUS.

GROUP II.—PERIOD OF THE CONQUEST.

SECTION A.—Archæological and ethnological collections showing the condition of the natives.
1. Models of habitations; implements, utensils, and other illustrations of life and customs.
2. Portraits and pictures, costumes, canoes, weapons, etc.

SECTION B.—The conquest of Mexico.
1. Illustrations of the condition of the Aztecs.
2. Arms, armor, etc., of the conquistadores, showing how the natives were overcome.
3. Portraits, pictures, and relics of Cortez and those who were associated with him.
4. Maps, charts, and printed volumes illustrating the conquest.

SECTION C.—The discovery and conquest of other portions of America.
1. Collections showing the condition of the natives in other parts of the continent.
2. Portraits and relics of other discoverers and early voyagers.
3. Maps, charts, and printed volumes showing the progress of civilization and the growth of geographical knowledge.

In the Convent of La Rábida is hung a map which has been especially prepared by the National Museum of the United States Government. Its purpose is to show the visitors the location and number of the districts, counties, towns, and places on the American continent named in honor of Columbus (105 in number), ranging from four in Canada to very many more in the United States. Each one is marked by a brass peg with a large, flat head. The map is an interesting feature, and one may well say on inspecting it that if the monks stole Columbus' laurels and placed them on Vespucci's brow, America has certainly done its very best to remedy the injustice.

In the convent the Lowdermilk concession sell reproductions of many relics, photographs, etc., and an excellent Columbus encyclopedia, entitled "Christopher Columbus and his Monument, Columbia," from the press of the publishers of this guide.

Near by are moored the **Caravels of Columbus,** as to which Mr. Curtis writes:

"The three caravels which composed the fleet of Columbus, the 'Santa Maria,' 'Pinta,' and 'Niña,' were reproduced in the navy-yards of Cadiz and Barcelona, Spain, upon plans prepared by a commission of naval architects and archæologists, appointed by the government of Spain. This commission spent six months in study and investigation in order to make their models as exact as possible. The 'Santa Maria' was built at the expense of the Spanish government, and the 'Niña' and 'Pinta' at the expense of the United States, an appropriation having been secured for that purpose by William E. Curtis, chief of the Latin-American Department, who suggested the reproduction of the famous little fleet, and had general direction of the enterprise. Lieut. W. McCarty Little, U. S. N., had immediate charge of the work, having been detailed as naval attaché of the United States legation at Madrid for that purpose.

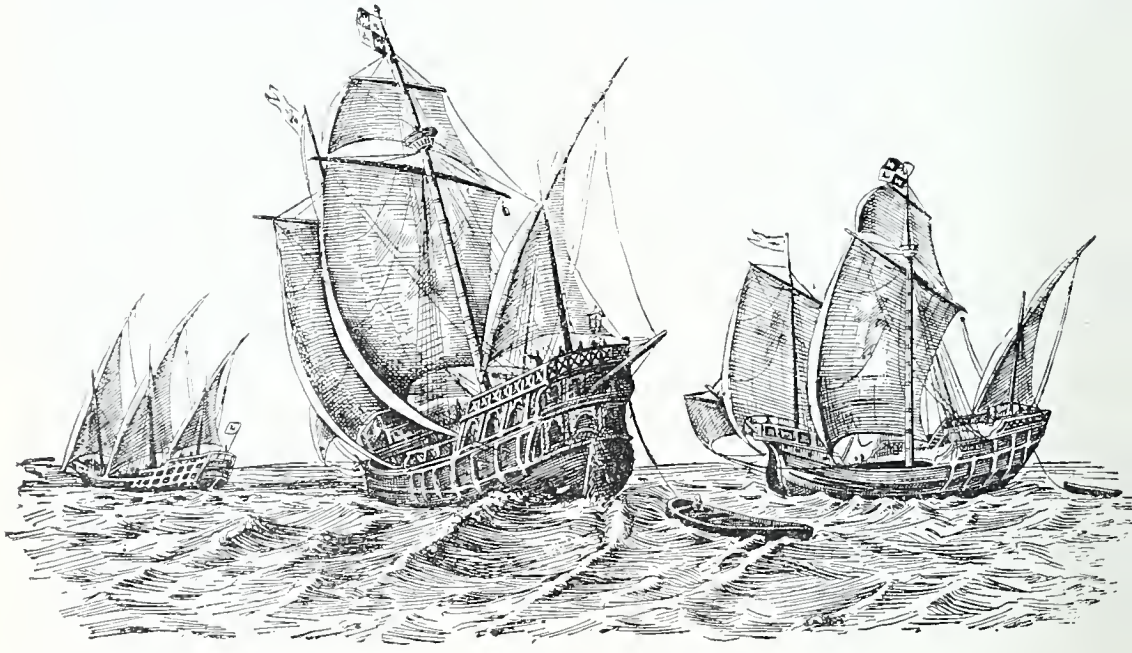
"The ships made their first public appearance at Huelva, Spain, during the Columbus festivities there from October 10 to October 14, 1892, and went down the bay to meet the Queen of Spain as she approached the city from Cadiz on the royal yacht. They were the most novel and interesting features of that celebration. On February 18, 1893, the little fleet started from Cadiz for America. The 'Santa Maria' was under command of Captain Concas of the Spanish navy, and convoyed by a Spanish man-of-war. The 'Niña' was commanded by Lieut. J. C. Colwell of the United States Navy, and convoyed by the United States cruiser 'Newark.' The 'Pinta' was commanded by Lieutenant Howard, U. S. N., and convoyed by the United States cruiser 'Bennington.' They had a safe but not a very comfortable passage, and arrived at Havana about the

middle of March, where the two smaller caravels were delivered to the Spanish authorities, to be manned and used by them during the naval reviews at Norfolk and New York, and to fly the flag of Castile and Leon, under which Columbus sailed. This was according to the original programme, which provided that the three caravels should afterward be taken to Chicago as a part of the Spanish exhibit, and toward the close of the Exposition be presented to the Government of the United States to remain permanently in this country."

In South Pond, near the whaler "Progress," is moored an exact copy of the famous **Viking ship** discovered in a burial-mound at Gokstad, in Norway, 1880. It was in a vessel like this that Lief, the son of Erik the Red, discovered Vinland, Markland, and Helleland on the coast of Massachusetts, years before Columbus sailed.

tight compartments, where the men on watch can take refuge during rough weather. The rigging is very simple; one mast, which can be taken down, and one yard; that is all. But the vessel is not altogether dependent on this sail. During the calm the doughty Vikings can seize their mighty oars after the fashion of their ancestors. On each side, below the shields, are sixteen holes for oars, and along the inside are benches for the rowers. The rudder is, after the custom of the old sea-kings, carried on the right side of the vessel.

The "Viking" presents a festal and unique appearance. It is seventy-six feet in length and rather broad for its length. The numerous shields painted in yellow and black, and the magnificent dragon's head in burnished gold, form a most striking and artistic effect. It will be an object of great interest to all visitors to the World's Fair,



Nina. Santa Maria. Pinta.

THE FLEET OF COLUMBUS.

The vessel was reproduced under the direction of Capt. Magnus Andersen (who sailed it from the coast of Norway), was brought through the lakes, and is exhibited in conjunction with the fleet of Columbus.

The prow is adorned by a colossal superbly carved dragon's head, and the stern with an equally handsome dragon's tail. Both these ornaments are finished in burnished gold. Around the outside of the bulwarks are rows of embellished shields of great beauty, and almost amidships rises a roofing painted in red and white stripes This served the brave Vikings against wind and wave. Astern stands a massive "high-seat" for the chief, or "jarl." This chair, or rather throne, is covered with carved Runic inscriptions in old Norse style. The vessel is open, with the exception of a small deck fore and aft. There are two water-

especially in the way of comparisons with the copies of the vessels in which Columbus sought America.

The Return from the Exposition.—The evening will have approached ere the visitor has concluded his inspection of the many objects of interest mentioned in this chapter. He can conclude his first day's wanderings with a novel and most interesting experience—a trip around the system of the **Intramural Elevated Railroad.** The road is 6¼ miles long, and was built by the Columbian Intramural Railroad Company at a total cost of $700,000, including power-house, rolling-stock, and everything to make it ready for operation. The fare is 10 cents for the trip one way or any part of it, and 25 per cent of the gross receipts go to the Exposition. Electricity is the motive force, the trolley system being employed

without the use of the overhead trolley. The current runs along a third rail under the car and between the two that carry the wheels. The trains on the Intramural Elevated consist of four cars each, the separate cars being provided with 133 horse-power motors. The front portion of the first car is fitted up as an engineer's cab. The trains are capable of a maximum speed of thirty miles an hour, but that time will not be made or attempted because of the short distances between stations. The entire trip from one end of the grounds to the other and back can be made in twenty-one minutes.

There are ten stations in the park and nineteen stops for the round trip. The first station, directly southwest of the Krupp Gun exhibit, which the visitor now enters, is called "South Loop" (O 23); the next is "Forestry," at the Forestry Building; the third, "Colonnade," at the colonnade that connects Machinery and Agricultural

Statue of Columbus on the Barcelona Monument.

halls; the next, "Union Depot," at the terminal station west of the Administration Building, where outside trains come into the grounds; and next, "Chicago Junction," where the Intramural meets the South Side Alley "L." The next three stations are named after the streets at which they are situated, Sixty-first, Fifty-ninth, and Fifty-seventh. Next is "Mount Vernon Station," near the Old Virginia Building, and the last is the "North Loop," near the lagoon between the Government and Fisheries buildings.

Trains on the Intramural run three minutes apart, and there are always sixteen trains on the road. The cars are similar in build to a large open street-car, with seven entrances from each side, seats facing front and back, and with room for 100 people. The same system of collection is employed as is used on the South Side "L," though the fare is twice as much. The road employs about three hundred and fifty people.

The Intramural structure is of wooden beams supported and strengthened by iron brackets. Its construction is similar to that of the Alley road.

The trip on the Intramural road on a fine day is particularly interesting and attractive, affording as it does an excellent opportunity to the visitor to obtain a rapid bird's-eye view or panorama of the greater part of the Exposition grounds. Retracing part of the route he has already followed on this, his first day at the Exposition, and stopping by the way at the Forestry Building, the visitor reaches the Colonnade Station and obtains a momentary view of the south and north canals, the mammoth buildings, and the beauteous lagoon. He then passes on the south side of Machinery Hall, and turning by its western extremity traverses on the elevated structure the numerous tracks of the Terminal Railroad Station. Reaching Chicago Junction (the next station) he can, if he prefer it, here transfer to the South Side Elevated Railroad and return by the same route as he arrived in the morning. Possibly, however, he will be loath to quit the cars, and continuing along the roof of the Transportation Annex reaches the western side of the Exposition grounds and proceeds in a northerly direction in close proximity to the fence. On his right hand is the huge glass dome of the Horticultural Building; then the Children's, Puck's, and the White Star buildings meet his view to the right, with the Woman's Building on the same side a little farther on. To his left now appears the Midway Plaisance stretching far away to the westward with its villages of many nations, which have well been summarized as "the world at a glance." Still going northward, and catching here and there a glimpse of the main and foreign buildings, the huge dome of Illinois is seen near Fifty-ninth Street, and the mission-like structure of California, so typical of San Luis Rey. A glimpse of the Art Gallery, classic and beauteous in its architecture, is seen between the numerous and encircling State structures. Washington's huge log-house and lofty flagstaff is a feature on the route. Here is Fifty-seventh Street Station, and the tired-out traveler descends from the structure to take the Illinois Central Railroad train from South Park Station, or the Cottage Grove Avenue cable-cars, if of a more leisurely turn of mind. The routes have already been fully described. Tired, but not satisfied, the visitor now concludes his first day among the myriad wonders of the vast "White City."

CHAPTER IV.

THE SECOND DAY AT THE FAIR.

IF, and more than probably it will, the visitor's second day at the Exposition dawns fair, and the rippling waters of Lake Michigan invitingly beckon him to embark, there can be no more agreeable method for reaching the World's Fair than by the steamboats leaving the Lake Front at the foot of Van Buren Street. The route, fare, and all particulars have been fully described on page 38. Proceeding to the pier, which is approached by means of a lofty viaduct over the tracks of the Illinois Central Railroad, the visitor can purchase admission tickets to the Fair when buying his steamboat ticket. The views on the voyage are varied and pleasing. The principal landmarks consist of the lofty buildings seen along the tracks of the Illinois Central Railroad Co. (fully described on page 37 of this guide). Arriving at the World's Columbian Exposition the visitor lands at the **Main Columbian Pier** (L 26), which is one of the notable sights of the Exposition. Directly in front of the Casino, it reaches out 2,500 feet into Lake Michigan, and is 250 feet wide. Here is where the excursion steamers receive and deposit their loads of passengers going to and from the World's Fair. And here is where thousands will go to loiter awhile, rest themselves, let the cool breezes fan their brows, and get a bird's-eye view of the long stretch of wonderful buildings, towering domes, and glistening spires. A more delightful retreat, away from the pushing throng of eager sight-seers, can not be found. The view to be obtained from the farther end of this pier is something that will never be forgotten by those who take it. There are many points in the Exposition grounds where one can stand and admire landscape and architectural pictures unequaled in grandeur, novelty, variety, and beauty, but none of them quite comes up to the impression made when the picture is taken from a distance of 2,500 feet from shore. It can not be described by comparison, for there is nothing like it in the world, there never was anything like it, and the present generation might be justified in presuming that there never will be anything like it again. In the immediate foreground looms up in all its outlined immensity the mammoth Manufactures and Liberal Arts Building, flanked by the chaste Corinthian columns of the graceful Peristyle, the white Music Hall, the airy Casino, the marvelous Agricultural Hall, and the long, many-windowed Forestry Building. Through and above the columns and figures of the Peristyle is seen the glistening dome of the Administration Building, hanging like a great ball against the sky. To the left, in martial ranks, stand the statues, steeples, and graceful proportions of Machinery Hall, apparently under command of Diana, who glistens in her golden array on the dome of the Agricultural Building. Stretching away to the north of the main structures of the Exposition looms up a city of strange-looking palaces, decked out in colors that blend harmoniously and give a delightful contrast to the acres of pure white that prevail in the other direction.

By the water's edge rests the man-of-war "Illinois," partly hiding from view England's quaint, substantial red structure, over which floats peacefully yet proudly "the flag that braved a thousand years the battle and the breeze." A little way beyond, rising to a peak, shine the roof and sentinel minarets of the German Building, flanked on the left and guarded in the rear by the domes and towers and gables of Uncle Sam's substantial-looking edifice, the Illinois and Fisheries buildings, the Palace of Fine Arts, and a score of other structures. The whole forms a picture at once thrilling, inspiring, and entrancing. Truly the water face is the front door of the "White City."

Extending from one end of the pier to the other up and down its center is a **movable sidewalk** (L 52), on which 5,610 persons can stand or sit and be carried along at different rates of speed, one half of the walk moving at the rate of three miles an hour and the other half just twice as fast. This walk is built on flat-cars, 315 in number, forms an endless train 4,300 feet long, and is propelled by ten ordinary street-car motors. The wire and trolleys are underneath the track. On the faster platform are seats

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THE AGRICULTURAL BUILDING.

capable of holding four persons each, and just as easily as the passenger stepped on from the stationary platform to the slower-moving walk can he step from this to the swifter. The fare is 5 cents a ride. Two thousand seven hundred feet long by 250 feet in width, the surface of the pier spreads over 675,000 square feet of space, and 50,000 people can move about on it without crowding. It is one of the longest in the world. The old Piermont pier on the Hudson River, built when the Erie Railroad terminated at that point and connected with steamers for New York, was about two miles long, extending into Haverstraw Bay.

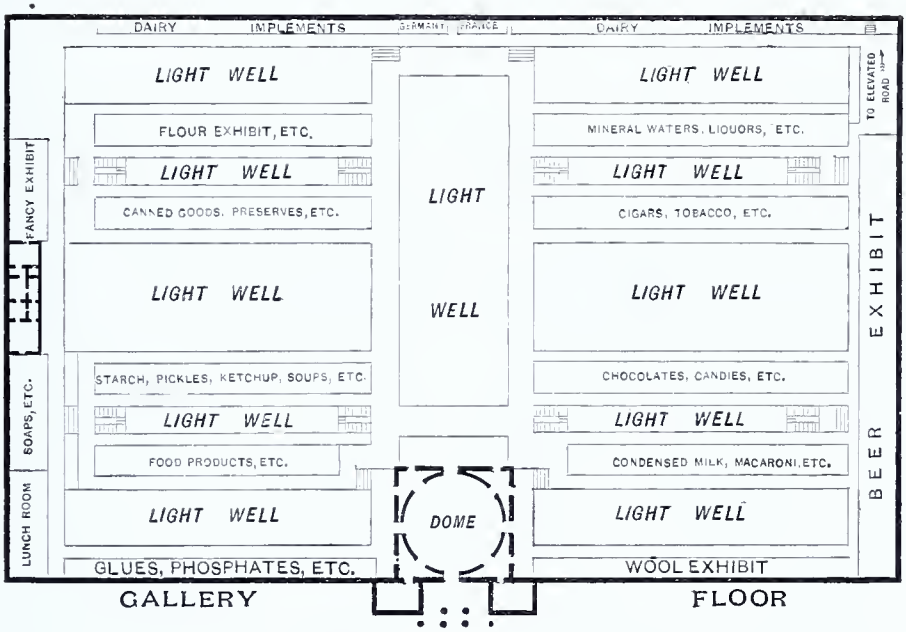
The Exposition pier has an area of 13½ acres, and its general width is 250 feet. It was commenced September 1, 1892, and finished by December 15th in that year. In that short time and at an unfavorable period of the year, when the lake is roughest, 3,000 old piles were drawn, 8,000 new piles driven; 3,000 feet of lumber, 6,500 cords of stone, and 151 tons of iron were used to build it. The pier is twelve feet above the level of the lake, while the depth of water along it varies from eight to eighteen feet. It stands on 35-foot piles, driven about twelve feet into the bed of the lake.

The pier traversed on the movable sidewalk, the visitor now faces the **Casino** (M 23), at the southern end of the classic Peristyle, one of the most beautiful architectural features of this "White City" of wondrous beauty. The Casino Building is three stories high, and is fitted up on a grand scale. Its ground-floor is in charge of the Bureau of Public Comfort, and contains baggage-rooms, checking-rooms, lavatories, parlors, and all conveniences. The public dining-room on the second floor has a table and seating capacity of 1,500 people; the wine-box is forty feet long, and holds 5,000 bottles. The kitchen is on the third floor, where is also a gentlemen's café. The kitchen is 140 x 65 feet. The tables and chairs are of polished oak; the linen, china, and silverware of fine grade. To equip the dining-rooms required 40,000 yards of tablecloth, 50,000 napkins, 600 dozen each of knives, forks, and tablespoons, and 1,000 dozen teaspoons. From 4,000 to 8,000 persons can be fed here every day. A band discourses music during meals. The restaurant is operated by a concessionnaire, and bids fair to be one of the most popular refreshment houses at the Fair. Deferring his inspection of the Peristyle for awhile, let the visitor enter

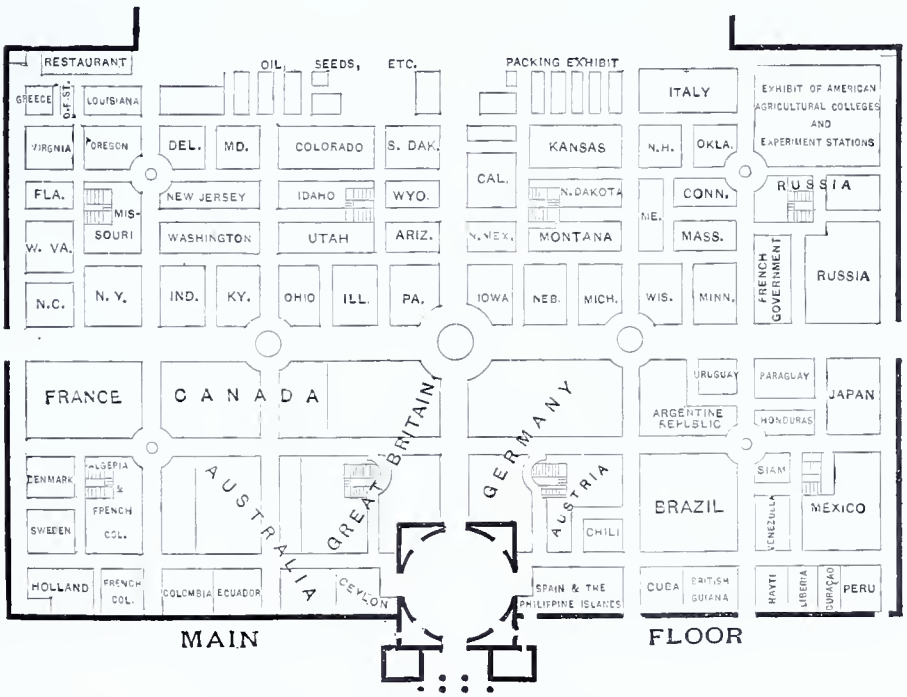
THE AGRICULTURAL BUILDING

(O 22), immediately west of the Casino. The Agricultural Building is an attractive structure 800 feet long and 500 feet wide, and has a floor space of nearly nineteen acres. It stands quite near the lake shore, and in form resembles the letter T, one portion being 500 feet long, and the other portion being 200 feet. The building cost $618,000 and is so planned in its details as to give all the accommodations desired by the farmers. It is a single-story structure and of an order designated as the heroic by the architects. The many groups of statuary that adorn the exterior of the building, combined with Corinthian pillars fifty feet high at the entrance, give the structure a striking appearance. The main entrance to the Agricultural Building is sixty-four feet wide and the rotunda is 100 feet in diameter and surmounted by a glass dome that sheds a daylight clearness on all exhibits. On each corner and at the center of the building are attractive pavilions, the center one being 144 feet square. A continuous arcade surrounds the building, and all through the main vestibule at the entrance of the structure is statuary illustrative of agriculture. The corner buildings are surmounted by domes nearly 100 feet high, and above them tower groups of statuary. Waiting-rooms, committee-rooms, and the Bureau of Information are located on the first floor, and broad stairs lead from this floor into an assembly-room, having a capacity of 1,500, which is intended for the Congress of Farmers, Farmers' Mutual Benefit Associations, Farmers' Alliances, and kindred rural organizations. In the Agricultural Building all products of the soil, and also agricultural implements and machinery of all kinds, are exhibited. An agricultural experiment station in operation is one of the most interesting features of the exhibit. The architects of the building were Messrs. McKim, Meade & White of New York.

Statuary and Decorations.—A great deal of the decorative work on the Agricultural Building finds its motive, as it should, in subjects native to America—as, for instance, the maize, potato, tobacco, etc. The great frieze showing the turkey, which should have been the emblematic fowl of this country instead of the eagle, is especially a happy thought. The grand entrance (on the north) is sixty feet wide, the vestibule into which it leads being thirty feet deep. The columns at its entrance are five feet in diameter and forty-five feet high. The eight minor entrances are each twenty feet wide. The roof is composed largely of glass. There are many groups of statuary adorning the exterior of this building, each group representing some agricultural subject. Each of the four corner pavilions has its dome surmounted with statuary; four grand female figures, typical of the four principal races of men, supporting a mammoth globe. The sculptor, Philip Martiny of Philadelphia, has contributed the following subjects: Twenty single "Signs of the Zodiac," twenty single figures of "Abundance," two groups of "Ceres," two groups of the "Four Seasons," four groups of the "Nations," four figures in each group, and four pediments representing "Agriculture." Over the main entrance is a handsome pediment modeled by Larkin J. Mead of Flor-



AGRICULTURAL BUILDING



AGRICULTURAL BUILDING

ence, Italy, representing Ceres, the goddess of agriculture.

The painted decorations of the Agricultural Building are the work of George W. Maynard of New York, who has chosen the Pompeian style as most appropriate for the architecture, which is classic, but not purely so. The main entrance has something of the appearance of a temple devoted to the worship of the deities under whose protection the ancients believed agriculture to be. On the right, Cybele, the mother of Zeus and of Demeter, or Ceres, is presented in her chariot drawn by young lions, and on the left is her special protégé, King Triptolemus, to whom she gave a chariot drawn by winged dragons, with which he was sent forth to teach the peoples of the earth the art of agriculture. Between these are figures representing "Abundance" and "Fertility." Each of the corner entrances is decorated with figures on either side symbolical of the seasons, and above are friezes in which beasts of burden and other bucolic animals figure.

Classification.—The following is the official classification of this department:

GROUP NO.

1.—Cereals, grasses, and forage plants.
2.—Bread, biscuits, pastes, starch, gluten, etc.
3.—Sugars, syrups, confectionery, etc.
4.—Potatoes, tubers, and other root crops.
5.—Productions of the farm not otherwise classed.
6.—Preserved meats and food preparations.
7.—The dairy and dairy products.
8.—Tea, coffee, spices, hops, and aromatic vegetable substances.
9.—Animal and vegetable fibers.
10.—Pure and mineral waters, natural and artificial.
11.—Whiskies, cider, liqueurs, and alcohol.
12.—Malt liquors.
13.—Machinery, processes and appliances of fermenting, distilling, bottling, and storing beverages.
14.—Farms and farm buildings.
15.—Literature and statistics of agriculture.
16.—Farming tools, implements, and machinery.
17.—Miscellaneous animal products, fertilizers, and fertilizing compounds.
18.—Fats, oils, soaps, candles, etc.
19.—Forestry, forest products. (In the Forestry Building.)

The Main Exhibits.—The visitor enters the Agricultural Building by the main portal, and finds himself at once confronted by the display of the foreign countries. Let him proceed systematically and turn to the right hand directly he gets into the rotunda. On the right side of the alley-way is the exhibit of Spain and the Philippine Islands, occupying 3,684 square feet, filled with a characteristic display. Opposite this and on the same side is the exhibit of Chile (1,207 square feet); and crossing an intersecting aisle, on the right-hand side is found Cuba (1,444 square feet), her display characterized by magnificent tobaccos, in the leaf and manufactured. Next to Cuba is British Guiana (1,793 square feet), its exhibit consisting largely of stuffed beasts, birds, serpents, etc. There are ant-bears, monkeys of many kinds, alligators, cranes, Surinam-toads (the ugliest on earth), wild hogs, and other animals, and also a display of rubber and curious valuable woods. Opposite, Brazil has an entire block, with 7,355 square feet, and makes a magnificent display, chiefly of coffees and woods. Proceeding to the right one finds Haiti (989 square feet), showing cane, woods, etc. Opposite is Venezuela, with 1,512 square feet. Next to Haiti is Liberia (989 square feet), where are shown nuts of various kinds, small pottery-wares, war implements, palm-oil, and soaps, coffee, native jewelry, etc. Curaçoa comes next, with 658 square feet, showing salt, fruits, jellies, sparge, coral, shells, Panama straw work, pottery, boats, models of native houses, nets, native furniture, leather, aloes, snuff, gums, musical instruments, petrified wood, native jewelry, women's work, woods, coffee, rice, salt, vanilla beans, the fine liqueur, made from the native orange peel, called "curaçoa," and all of the ordinary cereals. Peru is in close proximity, occupying the corner, and has an area of 1,342 square feet. On the opposite side of the aisle is Mexico, with the large space of 5,084 square feet, showing pulque, aguardiente, sugar-cane, coffee, tobacco, cereals, etc. Through the aisle and down to the left, on the right-hand side, is found Japan, with 3,038 square feet, displaying fine teas, silks, etc. Its rustic pavilion is exceedingly unique, and shows some very pretty effects in bamboo, cane, fiber ropes and twines. Honduras comes next, with 979 square feet, displaying rare woods, etc., and has Siam for a vis-à-vis, with an area of 702 square feet.

Proceeding in an easterly direction, Brazil (already inspected) is on the left, and on the right is the Argentine Republic, occupying 3,811 square feet; and next is Austria, with 4,461 square feet. Germany occupies both sides of the aisle, with a total area of 11,875 square feet. Her display is magnificent in this as in the other departments. Her chief specialty is beer, and from every brewing town in every part of the empire are samples of this malt liquor. The center aisle, running from north to south of the building, has now been reached, and bearing to the right from the center of the building, another aisle is taken to exhaust this section. Germany has been inspected, and next on the right-hand side is the State of Iowa, with a fine pavilion showing her grains, grasses, etc. She makes a specialty of corn in her pavilion decorations, and it is seen of all sizes and colors. The columns, arches, and pediments are artistically decorated with corn, the bases showing flat panels of this grain. The bases of some of the columns are of heads of millet and grasses. Stars, flowers, etc., and

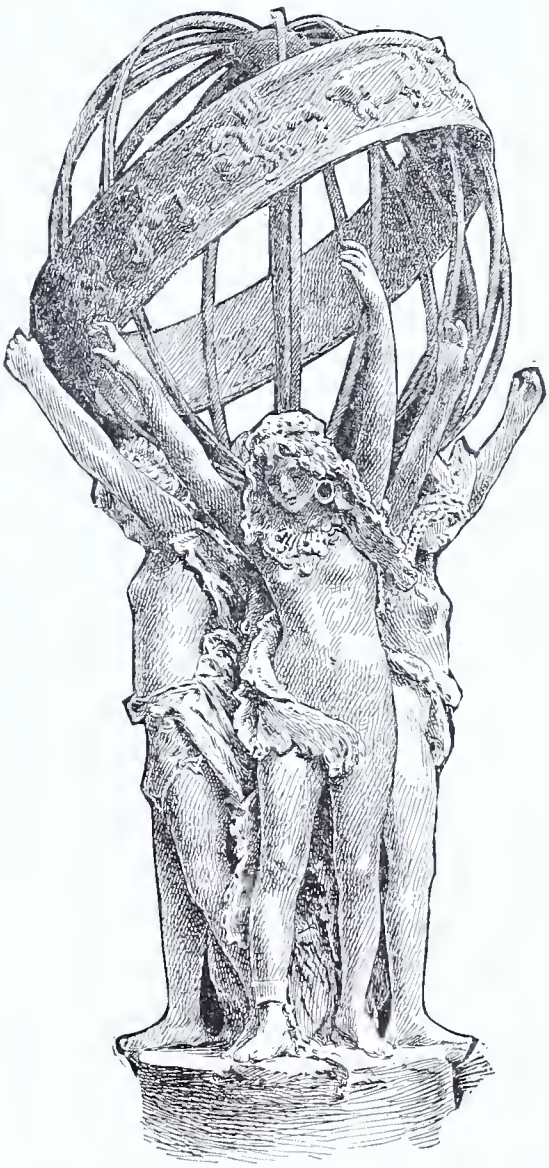
running garlands of floral designs are made of colored corn. There are also panels with margins of grains of corn and centers of heads of wheat, rye, etc. The central pagoda is similarly ornamented. She has 2,100 square feet.

Nebraska, with 2,040 square feet, has a pavilion with a fine display of cereals, grasses, and other farm products. Next is the "Wolverine State," Michigan (2,000 square feet), and making a creditable display, as does also Wisconsin, next on the left, with her fine pavilion, covering 2,000 square feet. On the right is the already visited Argentine Republic, and on the left Minnesota, with 2,014 square feet, showing a fine flour pavilion. On the right-hand side of the aisle is the exhibit of Uruguay, with 883 square feet. Crossing an intersecting aisle, Paraguay is found on the right, with 1,665 square feet. Japan (already inspected) occupies the extreme right, and on the left is the French governmental teaching exhibit, covering an area of 3,315 square feet. This is a perfect model of what an agricultural experiment station and agricultural school should be. Russia is France's neighbor, taking up, in three entire blocks, an area of 9,558 square feet, with wheat as her leading exhibit.

Crossing over the aisle to the left, one again finds himself between States. Turning eastwardly is seen Massachusetts, with 1,462 square feet, on the left, and the "Nutmeg State," with 1,260 square feet, on the right. Then the "Granite State" stretches across the alley-way, with an area of 1,365 square feet. All of these have creditable exhibits. Proceeding, one finds Montana's exhibit, with an area of 2,045 square feet. On the right is North Dakota, with 1,978 square feet. The pavilion of North Dakota is beautifully decorated; the panels of its inclosure are filled with artistic designs worked out in corn, seeds, and grasses. Farther on the land of *Poco tiempo* (New Mexico) occupies 1,261 square feet on the left. Its exhibit is surprising to all. California is on the right, with 2,037 square feet, her space rich with honey, wines, fruits, brandies, grains, etc. Again the center aisle is reached, and bearing around to the right the "Sunflower State" (Kansas) is seen, occupying 2,680 square feet.

The pavilions south of Kansas are occupied with packing company displays. First is the Swift Refrigerator Co., representing an elegant freight-car, its sides of plate-glass set in white wood, and its wheels and trucks gilded. Next is the North Packing & Provision Co., with two end towers and a central pagoda. The towers are surmounted by stuffed white pigs; the pagoda is crowned by a gilded star surmounting a circle, in which swings a bronze boar. Cudahy's exhibit, next in order, has a tower at each end, surmounted by a crowned hog sitting erect, and a central pyramid upon which is seen a partly nude man holding a long-horned bull.

Armour has a pavilion of woodwork painted white. It has four corner towers and a larger central one, and makes a fine exhibit. Immediately behind North Dakota New Hampshire, the "Switzerland of America," is seen, and has 1,288 square feet. Next is the Territory of Oklahoma, an infant



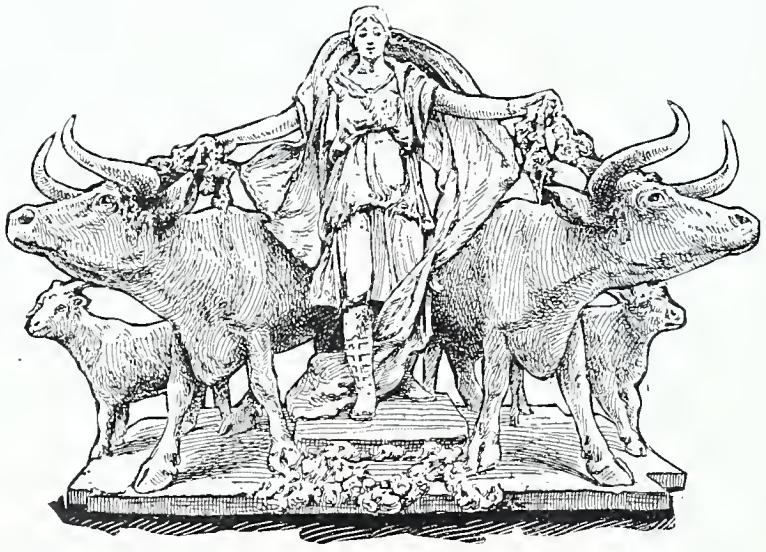
"Four Races," Group on Agricultural Building. Philip Martiny, Sculptor.

in years, yet with a fair display of corn, oats, wheat, and cultivated and wild grasses. The western corner shows American agricultural colleges and experiment stations, which occupy a space of 8,599 square feet, with Italy as a neighbor, having an area of 6,236 square feet. Her exhibits are wines, liqueurs, oils, olives, fruits, etc.

One-half of the building has now been visited, and the best plan is to walk back to the main door and take the first aisle to the left. The first exhibit on the left of this aisle is that of Ceylon, with 1,684 square feet; her exhibit consisting chiefly of teas, spices, etc. On the right is Great Britain, with a total area in this and the next aisle of 10,776 square feet, her display being an exceedingly fine one, consisting of ales, beers, whiskies, gins, cheese, and other items too numerous to mention. Next is Australia, taking up both sides of the aisle, with a space of 8,587 square feet; her chief exhibit being wool, though she has other fine displays. On the left Ecuador is found, with an area of 1,634 square feet, followed on the same side by Colombia, with the same area. Opposite Colombia, on the right of the aisle, is the Cape of Good Hope Colony, occupying 2,158 square feet, with ivory, diamonds, ostriches, etc. Next, on each side of the aisle, are the exhibits of Algeria and the French Colonies, having an area of 6,405 square feet. Next on the left is Holland, having an area of 2,048 square feet; and on the right is Sweden, with 1,716 square feet.

Passing around Sweden's display, that of Denmark is reached, covering an area of 1,584 square feet. Passing the aisle upon which Denmark corners, the next one is entered. France, with 7,006 square feet, is first upon the right. Her display is a very fine one, the chief exhibits being rare wines, brandies, fruits, oils, canned fruits, liqueurs, etc. To the left, opposite France, is North Carolina, with 1,886 square feet; and New York, with 2,845 square feet. This State has a splendid pavilion, the wood used being oil-polished oak. At each corner is a four-square arch with massive columns of antique oak, and between these corners run plate-glass show-cases with antique oak woodwork and bases. These cases are filled with grains of all kinds, as are also the central cases of the exhibit. Next on the right is Ontario, occupying two blocks, 7,760 square feet in area, with a very large display, among which is to be seen an 11-ton cheese, the largest ever made. It comes from Lanark County. Ontario has a fine pavilion, the arches and columns of its outer walls festooned with garlands of grasses and grains in the stalk. The capitals of the columns are of the same materials. The inner temple, bearing the legend "Agricultural College of Ontario," is highly ornamented with seeds, grains, grasses, etc., on a black velvet background, making quite a striking exhibit.

Next to New York on the left is Indiana, with 2,052 square feet, on which is a pavilion containing a fine display of her agricultural products. Next to Indiana on the same side is Kentucky, with an area of 2,000 square feet. In her pavilion, waiving her claims to the finest horses, the best whiskies, and the prettiest women, she challenges the world to compete with her in tobaccos, of which she has the finest display ever exhibited. Kentucky's next neighbor on the same side of the aisle is Ohio, with a space of 2,000 square feet. In her handsome pavilion she shows many varieties of corn, wheat, and other grains and grasses, and her tobacco exhibit is very fine. Her pavilion represents a Grecian temple with a square front, two small wings, and a curved rear portico. All of the fronts are pillared. On the square front, facing the main aisle, are twenty-six pillars of medium size, on the wings twelve smaller ones, and on the curved portico ten very large ones. These are all made of glass cylinders, tapering toward the top, and filled with peas, beans, grains, and grass-seeds of every kind. The effect is very beautiful. A steel rod through



"Cattle" Group on Agricultural Building. Philip Martiny, Sculptor.

the center of the cylinders, concealed by the grain, etc., holds up the pediment of the temple. The bases and capitals of these columns are of gilded wood.

The beautiful pavilion of Illinois is next on the left. She occupies 2,040 square feet of space, and her grasses, cereals, and other products are as fine as any in the building. Pennsylvania, with 2,100 square feet, is next on the same side of the aisle. Her pavilion is a very artistic one, its ornamentation being a handsome combination of fruits, flowers, and geometrical designs, worked out in mosses, seeds, grains, etc. In the central pagoda is a representation of the liberty bell in these materials. The coat-of-arms of the State, over four feet high, is produced in seeds and grains, only the natural colors being used. Over one arch is a gilded plow, and over another a cultivator. Vases and ornamental arches abound, and a keystone of glass jars filled with seeds is very fine. Two large round panels have centers of grains, representing the sun. Opposite this Great Britain has a block with an area of 6,025 square feet, already noticed.

Turning to the left and walking to the second aisle, Arizona is first on the left, with 1,261 square feet; and opposite is Wyoming, with 1,164 square feet. Passing on down the aisle, Utah, with 2,177 square feet, occupies the next block on the left, and Idaho, with 2,010 square feet, the block on the right. Next to Utah on the left is Washington, with 2,327 square feet, and opposite is New Jersey, famed for her peaches and small fruits and vegetables, with an area of 2,000 square feet. Missouri is next, and occupies both sides of the aisle with a larger allotment of space and a more varied display than any of the States. Her area is 3,240 square feet. She shows peaches, apples, and all sorts of fruits; all of the cereals and tame grasses and vegetables, and, next to Kentucky, the finest tobaccos. Her decorated pavilion is one of the finest in the building, and will repay a visit. She displays fruits from the largest orchard in the world, the Olden fruit farm, in Howell County. Her pavilion is a beautiful one, showing the Eads bridge at St. Louis, worked out in cane and decorated with cereals. She also displays a life-size horse made of grains, and a silken globe, upon whose surface is shown, in seeds of different kinds and colors, a map of the world, with its oceans, continents, bays, rivers, etc. The coats-of-arms of the State and of the United States are also worked in grains of many colors.

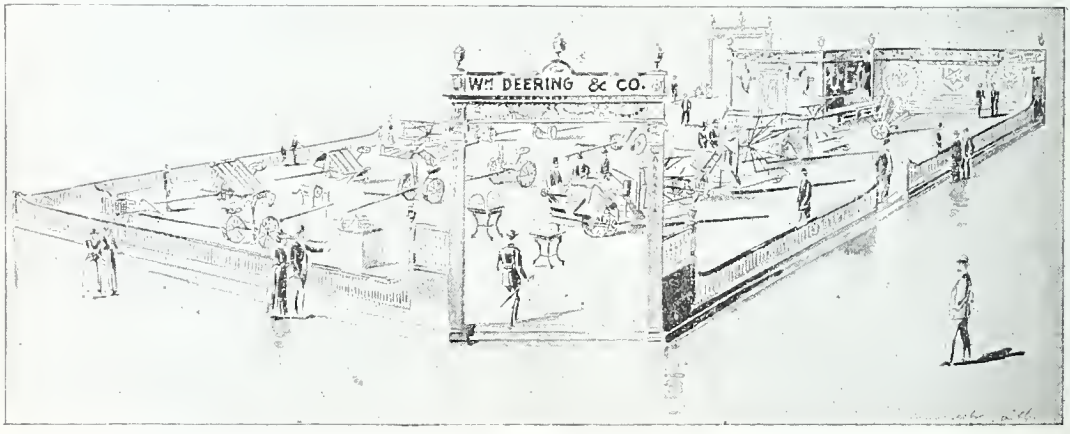
Adjoining Missouri on the left is West Virginia, with 1,886 square feet of space; while Florida, with 1,176 square feet, filled with golden oranges and sub-tropical fruits, joins her on the right of the aisle. Turning to the right at the end of Florida's display, and entering the second aisle beyond, Virginia is first upon the right, with 1,768 square feet. Her specialty is fine tobacco, though her other exhibits are excellent. To the left is Greece, with a space of 644 square feet, and the Orange Free State, with a space of 471 square feet. Next on the left is Louisiana, with an area of 1,617 square feet. Her specialty is rice; she also displays cotton and sugar, and her perrique tobacco is excellent. To the right of and adjoining Virginia is Oregon, with 1,764 square feet. This is a great wheat-producing State, though she has other specialties. To the left now comes a line of individual exhibits worth visiting. Next to Oregon, on the right, is Delaware, with 1,204 square feet; and Maryland, with 1,288 square feet, follows. Among her exhibits are many curios. Next is Colorado, the "Centennial State," with 2,680 square

"Abundance." Philip Martiny, Sculptor.

feet in her area. Her grains, grasses, and fruits are especially fine. South Dakota, with a space of 1,552 square feet, is the last of the States, spring wheat being her specialty. The Duluth Mill Company shows an old-fashioned hewed-log water-mill in operation. It is in the gallery near the northwestern stairway, and is quite unique. A plow, formerly the property of Gen. Israel Putnam, of Revolutionary fame, and possibly the one he left standing in the furrow when called to arms, is shown by Connecticut. An English Cheddar cheese forty-six years old is to be seen among the English exhibits. Scotch, Irish, Welsh, and American whiskies are plentiful; and American and German beers, English ales, and Irish porters and

stouts abound. Anheuser-Busch, the St. Louis brewing company, has in the west gallery a miniature reproduction of its plant. Maillard of New York has also in the gallery a chocolate statue of Columbus, weighing 1,700 pounds; also a copy of the Venus of Milo, and Minerva, each weighing 1,500 pounds. Memphis shows 1,350 samples of cotton of all varieties. Vermont makes the finest maple-sugar display ever seen. The Pabst Brewing Company of Milwaukee shows a model of its plant made of pure gold, true to scale. The Hydraulic Press Manufacturing Company has a cider-press in operation with a capacity of 125 barrels per day. They retail their cider by the glass to thirsty visitors. O'Connell's tower at Cork is duplicated in a structure built of whisky-bottles. Minnesota's honey pyramid is eight feet high and weighs three tons. Colorado makes a big display of Manitou mineral water. Germany's display, in a splendidly decorated staff pavilion on the main floor, is, in this line, exceedingly fine.

Another model is that of the old wooden "Marsh harvester," a machine with a history. Invented by C. W. and W. W. Marsh in 1858, and manufactured by the Deering concern, it was the first successful harvester ever made. It cut the grain and elevated it to a receptacle where two men rode with the machine and bound it. It supplanted the old reapers, and furnished the basis of all modern self-binding harvesters. The next step in the evolution is represented by a model still more noteworthy. It is a representation of the first automatic binder ever built. It bound the grain into bundles which it tied automatically with wire, and dispensed with the labor of the two manual binders. Fifteen years ago William Deering & Co. followed this invention with the automatic twine-binder, the first twine-binder ever made. This invention—since copied by every existing manufacturer of harvesting machinery—is represented by a full-size machine. It is clumsy and primitive, but it opened up a new era in the advancement of a dominant race, and led



William Deering & Co.'s Exhibit.

The first mowing-machine, made by Jeremiah Bailey of Pennsylvania, in 1822, is exhibited by Samuel Worth of Marshalltown, Pa.

Immediately south of the Canadian exhibit in the Machinery Annex of Agricultural Hall stands the exhibit of William Deering & Co., Chicago. This exhibit covers 2,000 square feet, and includes a dazzling display of light-running, frictionless roller and ball-bearing twine-binders, mowers, and reapers, all finished in burnished silver and gold plate; besides machines for harvesting, binding, loading, and husking corn. Included in the Deering display is an interesting historical exhibit, showing by means of models the stages of the development of this famous machine, from the somewhat primitive first binder to their highly perfected and simplified machine of to-day. There are also shown models of the first reaper, made by the Gauls 1800 years ago, and also the reaper invented by Bell in 1826, as well as those invented by Hussy and other early inventors.

up to the perfect mechanism which is indispensable to the civilization of to-day.

The modern automatic twine-binder is represented by two of the principal styles made by Deering to-day. The first and larger of these is the Deering Improved Steel Binder, a machine, we are told, whose light draft, great strength, and marvelous capacity has earned for it a reputation and a sale not approached by any other binder made to-day. The other and smaller is the Deering Pony Binder, built light and low down to the ground for better adaptability to the demands of hilly localities. Not less interesting are the Deering mowers, for cutting grass, ranging in styles and sizes from the Deering Giant mower, which cuts a seven-foot swath, to the little one-horse mower that cuts only half that width. One of these, the Ideal, is a recent invention, the result of years of experiment in shop and field. Its mechanical arrangement is a marvel of simplicity, and one of its remarkable features is the fact that it is provided with combined ball and roller bearings, such as

are used in high-grade bicycles, something that has never before been done in the history of harvesting machinery. The same bearings are also applied to the Deering Pony Binder, mention of which was made above. These bearings are found not alone on the show machines, but on all machines of the kind made by the firm for actual use in the field.

One end of the great exhibit is occupied by a display of the hundreds of parts of Deering machines which are made in the Deering plant, while corresponding parts of competing machines are farmed out to the lowest bidder. This exhibit shows that William Deering & Co. make their knives and sickles and malleable castings, mowers and harvesters, where others buy them; and, in short, manufacture their machines from top to bottom; and that too at the rate of 600 machines a day, or a machine for every minute of every hour of every working day the year around.

The plant, situated at Clybourn and Fullerton avenues, in the northern part of Chicago, covers fifty-one acres, employs 3,500 men, and is famed as the largest agricultural implement plant in the world.

In the gallery are also the following exhibits worthy of notice:

Knox's Gelatine Company has a lovely little pagoda. It has delicate pillars, and a domed roof colored deep blue.

The East India Spice Company has a fine booth, tiled and ornamented in vivid reds, blues, and yellows, and surmounted by the figure of an elephant. Near it is the Nebraska Starch Company's pagoda, quite an ornamental structure.

The Barnett Produce Company has a rustic booth, in strange contrast to its elegant neighbors. Near it is the pagoda of the Humbert Soup & Jelly Company; also Swift's butterine pagoda.

Durkee & Co. of New York display their spices, etc., in a fine pavilion of hand-carved wood. Huckin's soups are shown in a lovely little pagoda decorated in white and gold. Its central figure is a pedestal upon which rests a handsomely carved and decorated soup-bowl with a ladle resting in it.

The Price Baking Powder Company has a fine large pavilion of birch stained to represent mahogany. It makes a very effective display. The pavilion of the Oswego Starch Company is a gem. Its decorations are in white wood, with gilded ornamentation, and with panels of brass lattice-work. At each end of the central case is a tall fluted column, with a gilded globe on its capital, the globe surmounted by a gilded eagle. At each corner is a large glass globe filled with bulk starch, while round-topped cases show package goods. The central case has pillars made of hand-carved wood in high relief representing growing Indian corn and showing the stalks, blades, and a small portion of the ear with its grains disclosed through the parted shuck. At each end is a tall arch with hanging silken banners. Gillette displays flavoring extracts in a chaste, small pavilion painted a pure white. The H. J. Heinz Company of Pittsburg, Pa., has a magnificent pavilion of antique oak, hand-carved and oil-polished. At each of the four corners is a small pagoda. These are tenanted by beautiful girls—one French, one English, one German, and one Spanish. The T. A. Snyder Preserve Company has a very pretty pavilion. The American Cereal Company has a pavilion of graceful build and finish. It is of antique oak, with a stained-glass cornice upon which appears the name of the company and representations of American cereals. The Wise Axle Grease Company have a novel exhibit of lubricating oils and greases, and furnish to the rural visitor a convenient place to rest and dictate their correspondence.

The booth of the Lorillard Tobacco Company is very fine. Its tone is a deep rich red, decorated with tracery of gold. The shafts of its columns have exterior glass plates showing the loose tobaccos with which they are filled. The bases of the columns have similar arrangements for displaying plug tobaccos. The small pagoda of Lozano Pandas & Co., erected to display their cigars, is very unique. Upon its crest is placed a model of the "Santa Maria," and all around its central room are beautiful onyx columns. Its base, which is triangular in shape, is supported by three gilded eagles. The Schlitz Brewing Company has a display consisting of a huge cask, with an opening on the main front like a railway ticket-window. At its two entrances are arches of beer-kegs, and at each corner columns of beer-kegs surmounted with globes, upon which stand staff statues. Above the cask, in its center, is a globe of staff, seventeen feet in diameter, upheld by four female figures of gigantic size. The equator of the globe is marked by a double line of colored lights. There are, about the corners and angles, twelve dioramas showing the brewery, and in one end of the cask a 9-foot canvas panorama. The cask is of antique oak, with handsome hand-carvings. Bergner & Engel of Philadelphia have a fine pagoda of antique oak.

Brinker's cotton-bale exhibit consists of miniature bales made from cotton produced by slave labor in 1863. These miniature bales, weighing about one-fourth ounce each, are done up in silk and satin coverings of different shades, nicely bound with polished brass hoops—lettered to indicate that they were sold at the Columbian Exposition—and are sold to visitors as souvenirs. A special feature of this exhibit is the old slave who assisted in the growing of this crop of cotton. The booth is built of these small bales. There are many other exhibits on the floor and in the galleries well worthy of a visit, but for which there is not room for even a mere mention. With the hints here given, however, it is not probable that any of the more important ones will be overlooked by the visitor.

In painting the interior of the Agricultural

Building four cars of white paint and one each of blue and yellow were used, and with this 574,720 square feet of surface was covered by brushes.

Retracing his steps from the Agricultural Building and wending his way along the south front of the Main Basin the visitor pauses to inspect the heroic **Statue of the Republic** (L 22), by Daniel Chester French. If, as we are told, ages ago Themistocles complained that "the monuments of the Ceramicus would not let him sleep," the memory of such a magnificent and colossal statue as this, backed as it is by the classic Peristyle and bordered by buildings beauteous in sculpture, bewildering in architectural grace, may well keep awake with pleasant rec-

A Sign of the Zodiac. Philip Martiny, Sculptor.

ollections and patriotic pride many in whose souls art and its ideal excellence have place.

The form of the statue is clothed in a Grecian robe, but the head and features are distinctly modern and American. It is a keen type of face, thoughtful, almost severe, but with great elements of beauty. Upon the head is a wreath of laurel leaves—the common emblem of victory—and around it a halo of electric lamps, forming a semicircle of light, which will both illuminate and ennoble the figure when night falls. The arms are lifted, but not imploringly, for one hand holds a staff carrying the symbol of liberty—the Phrygian cap—and the other a globe surmounted by an eagle. The bird of freedom spreads its protecting wings over the nations of the earth. The little finger of "The Republic" measures just 2 feet 3 inches from knuckle to nail. A better idea of the dimensions of the work will be had when it is stated that the distance between the chin and the top of the head is 15 feet; the arms are 30 feet long; the nose is 30 inches long; the wedding-ring finger is 10½ inches around; the length of the forefinger is 45 inches. There is room on the hand to hold four men of ordinary size. Inside the statue is a stairway for the accommodation of the attendant who will see to the lighting of the diadem.

Were the statue alive, like one of Gulliver's Brobdingnagians it might grasp three or four men about the waist with one hand and hold them triumphantly aloft. Without the plinth it measures sixty-five feet. The statue was practically made in the Forestry Building studio. There Mr. French prepared his model, which was itself no small affair, being thirteen feet high. From this the statue was prepared in sections, each five times the size of the original. When the time came to erect it upon its pedestal in the Grand Basin, a frame of iron and wood was built and upon this the sections were fastened in their appointed places. The total weight of the statue is thirty-five tons. The head alone weighs 1½ tons. With characteristic and becoming modesty the able sculptor thus describes his grand creation: "My colossal 'Statue of the Republic' stands at the easterly end of the great lagoon facing the Administration Building. The statue is 65 feet in height to the top of the head and rests upon a pedestal 35 feet in height. On account of the almost perfectly symmetrical arrangement of the architecture about it, I have treated the statue in a formal and almost archaic manner. The figure stands firmly upon both feet; both arms are raised; in one hand she holds a staff with liberty cap and streamers, in the other a globe surmounted by an eagle. On her head is a laurel crown, and a halo of thirteen stars, operated by electric light, encircles it. Her heavy robe, which suggests a lawyer's gown, is open in front, and reveals a breastplate of scale armor and a sword half-hidden by the drapery. The statue is made of plaster and gilded."

Well did a critic say of it: "Monumental grandeur is the keynote of this work; dignity, nobility speak from every line of the form and draperies; sculptural repose could not be more admirably attained; and though the head is as individual as it is beautiful, here too monumental reposefulness is dominant." And well-merited is the praise of Mrs. Schuyler Van Rensselaer, who thinks that: "Its bulk impresses one much less than its beauty, for it is in scale with its surroundings and in harmony with their form and spirit. It is not an independent work of art; it is a piece of architectural sculpture as

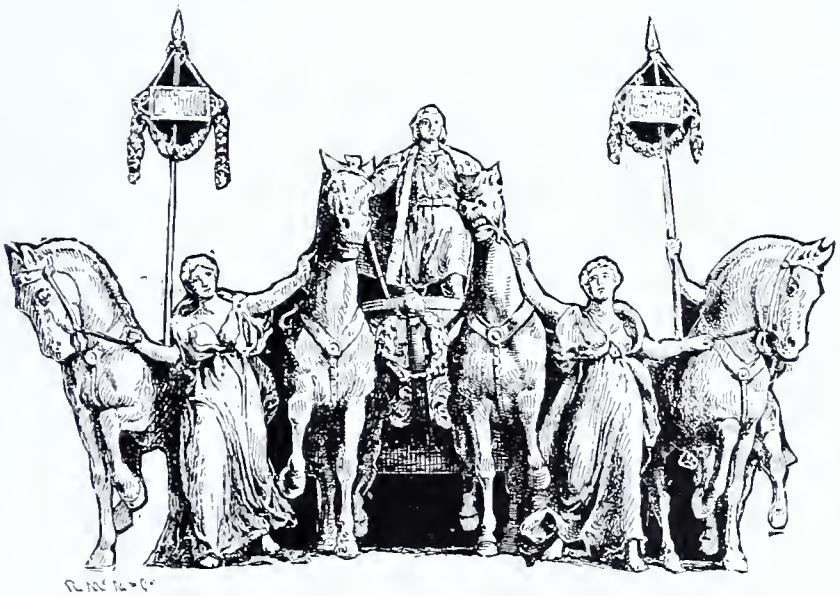
truly as though it had been designated for attachment to some building. It is an integral part of the splendid architectural panorama amid which it stands. In this place a statue of the more usual kind—a realistic figure in a natural attitude of repose or in vigorous action, or a graceful ideal figure with flowing outlines, contrasted gestures, and varied masses, lights, and shadows—would have been distinctly inharmonious. This figure, with its almost rigid outlines, the parallel gesture of the two uplifted hands, and its majestic movement, so dignified as to be almost hieratic repose, is exactly what is wanted."

In the rear of the "Statue of the Republic," connecting with its classic columns the Casino and Music Hall, is the artistic **Peristyle** (K 23), designed by Mr. C. B. Atwood, resembling in the center portion the *Arc de Triomphe* of the Place du Carrousel in Paris.

not stand simply abreast and by themselves, guided only by the victory erect in her chariot. Between each pair advances a female figure holding them to right and left by their bits. Thus those who face the Quadriga see at each end a horse, then a woman's figure, and in the center two horses. Even from words the interest of such a composition appears. We see one of the most original and one of the most delightful sculptured conceptions of modern times."

Heroic figures, fifteen feet in height, by the sculptor Theodore Baur, representing "Eloquence," "Music," "Fisher Boy," "Navigation," and "Indian Chief," many times duplicated, appear on the Casino, Music Hall, and Peristyle. The conception of these figures is strong and the sculptor's inspiration carefully carried out in their modeling.

On either side of the arch are groups representing the genius of navigation and dis-



The Quadriga Statuary on the Peristyle. French & Potter, Sculptors.

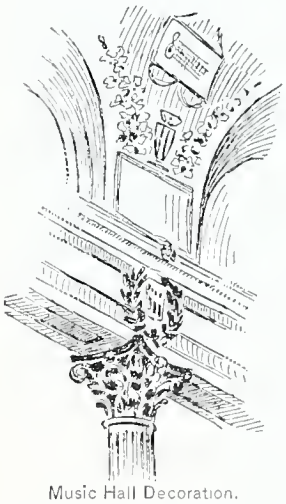
The Peristyle is composed of forty-eight columns—twenty-four on either side. These symbolize the States and Territories. On each column is a figure fourteen feet high. Below are the names of the different States. This colonnade reaches 234 feet from each corner building to the Columbus portico. Over the water-gate and surrounding the Columbian Arch in the Peristyle, immediately behind the "Statue of the Republic," is the Quadriga representing "The Triumph of Columbus." Columbus stands in a chariot drawn by four horses, which are led by two women. At either side of the chariot is a mounted herald bearing a banner.

Writing of this Columbus Quadriga, Mrs. Van Rensselaer well described it as embodying "an idea which seemed radically novel. No one remembers to have seen a quadriga designed as this one is. The four horses do

covery, with supporting figures for each on the projecting prow of a vessel. These are the work of Bela L. Pratt of New York. On the landward and lakeward faces of the water-gate appear the names of three of America's chief explorers: Ponce de Leon, Jacques Cartier, and Ferdinand De Soto.

Beneath this arch small pleasure-craft can enter from Lake Michigan and sail throughout the Fair on the waters of the lagoon. The **Music Hall** (K 22), 200 feet long and 140 feet wide, is at the north end of the Peristyle, and contains an auditorium capable of seating 2,000 people, with room for an orchestra of seventy-five pieces and a chorus of 300 people. The finest music of the world will be heard in this building, its mission being to afford a hall for the fine singers and instrumental musicians who desire to gather here before an audience of their own kindred

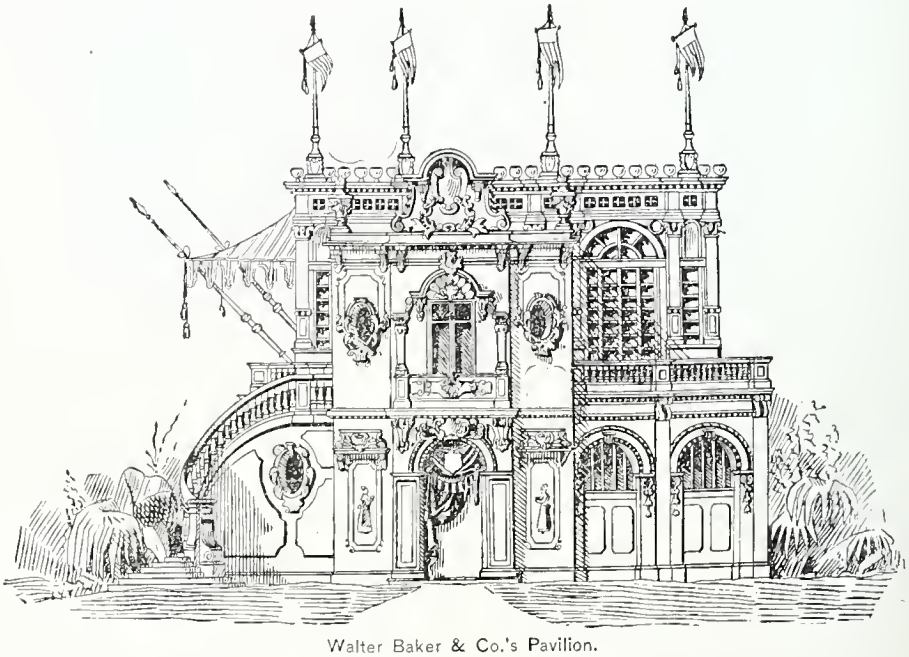
professions. The great public concerts will be held elsewhere, in an amphitheater ample to accommodate 15,000. The cost of these structures was over $200,000. The building is three stories high and is an architectural gem both as to interior and exterior. The style is Roman Renaissance. The main entrance is between lofty Corinthian columns, through a broad *loggia*, and under arched doorways. On the main floor is the auditorium, oval in form, with the stage overlooking the lake at the east end. In front of the stage is a level space with capacity for more than a thousand seats, while back of that rise tiers of seats. An orchestra of 300 can find seats on the stage, while the hall will seat 2,500 people. On the second floor, back of the terraced seats in the west end of the building, is a recital hall which may be made part of the main building by raising the curtained intervening wall. This makes a balcony-room in which a large orchestra can be distinctly heard. Recital Hall will be used for performances such as its name indicates, and as a jury-room where ambitious musicians will play before critics for awards. A flattened glass dome furnishes light for the main auditorium. The galleries on third floor, running nearly the length of the building directly under the roof, can also be used to increase the seating capacity of the house. Below the cornices of the Casino and Music Hall are inscribed the names of the world's great musicians, composers, and singers.



Music Hall Decoration.

In the northeastern angle of the landward side of the Peristyle is located the **Lowney Pavilion** (L 22)—designed by Charles B. Atwood—which stands close to Music Hall, and between that structure and the Basin. The design for the pavilion comes from the Roman Temple of Vesta, and is quite artistically carried out. It is in form a perfect circle, 54 feet in diameter and 57 feet high. Twenty columns uphold a graceful dome glazed with many-hued tiles. The ground-floor is a bazar devoted to the sale of chocolate bonbons.

Spanish Guitarist.

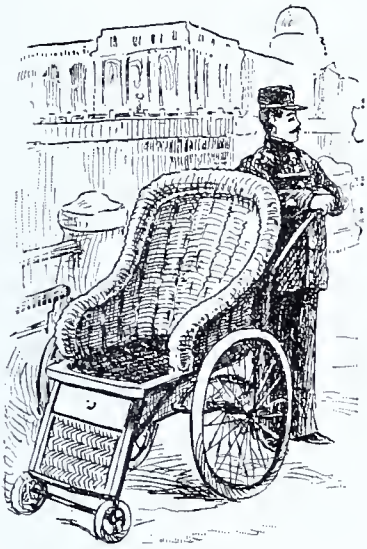


Walter Baker & Co.'s Pavilion.

Near by is **Baker's Cocoa and Chocolate Pavilion** (K 22), a small but carefully planned and beautiful structure, with two main entrances leading to a central hall used as a café, where the celebrated breakfast cocoa is served by young maidens dressed in the costume of Liotard's "La Belle Choco-

latiere." Small tables and chairs are placed about the room and everything is very dainty.

A Rolling Chair Around the Grounds.— Luxurious and restful traveling is to be had



Rolling Chair with Attendant.

by the invalid or sybarite, the indolent, the halt, or the lame. At twenty-one pavilions, or more, in the grounds are stationed some 2,500 Columbia rolling chairs, with neatly uniformed guides and attendants in charge. This feature is provided for by a concession granted to the Columbia Rolling Chair Co.

Scale of charges for use of the Columbia rolling chairs, with attendant: Single chair (one person), 75 cents per hour, 40 cents per half-hour, $6 per day of ten hours; double chair (two persons), $1 per hour, 50 cents per half-hour, $8 per day of ten hours. Without attendant: Single chair (one person), 40 cents per hour, 20 cents per half-hour, $3.50 per day of ten hours; double chair (two persons), 50 cents per hour, 25 cents per half-hour, $4 per day of ten hours.

Police Patrol Wagons.— Ample protection has been provided for visitors to the Fair and others. About the grounds are police stations, and here are located patrol wagons which enable officers to quickly reach any point. These wagons are strongly built and are drawn by fleet horses kept always in the very finest condition for service.

Columbian Guard.

Columbian Guards. — Other factors in preserving order are the Columbian Guards, strong, active men of good character, under strict discipline, somewhat similar to that of a soldier in active service. The duties of a guard take him all over the grounds, and thus in addition to his other accomplishments it may be said that a

Columbian Guard Patrol Wagon.

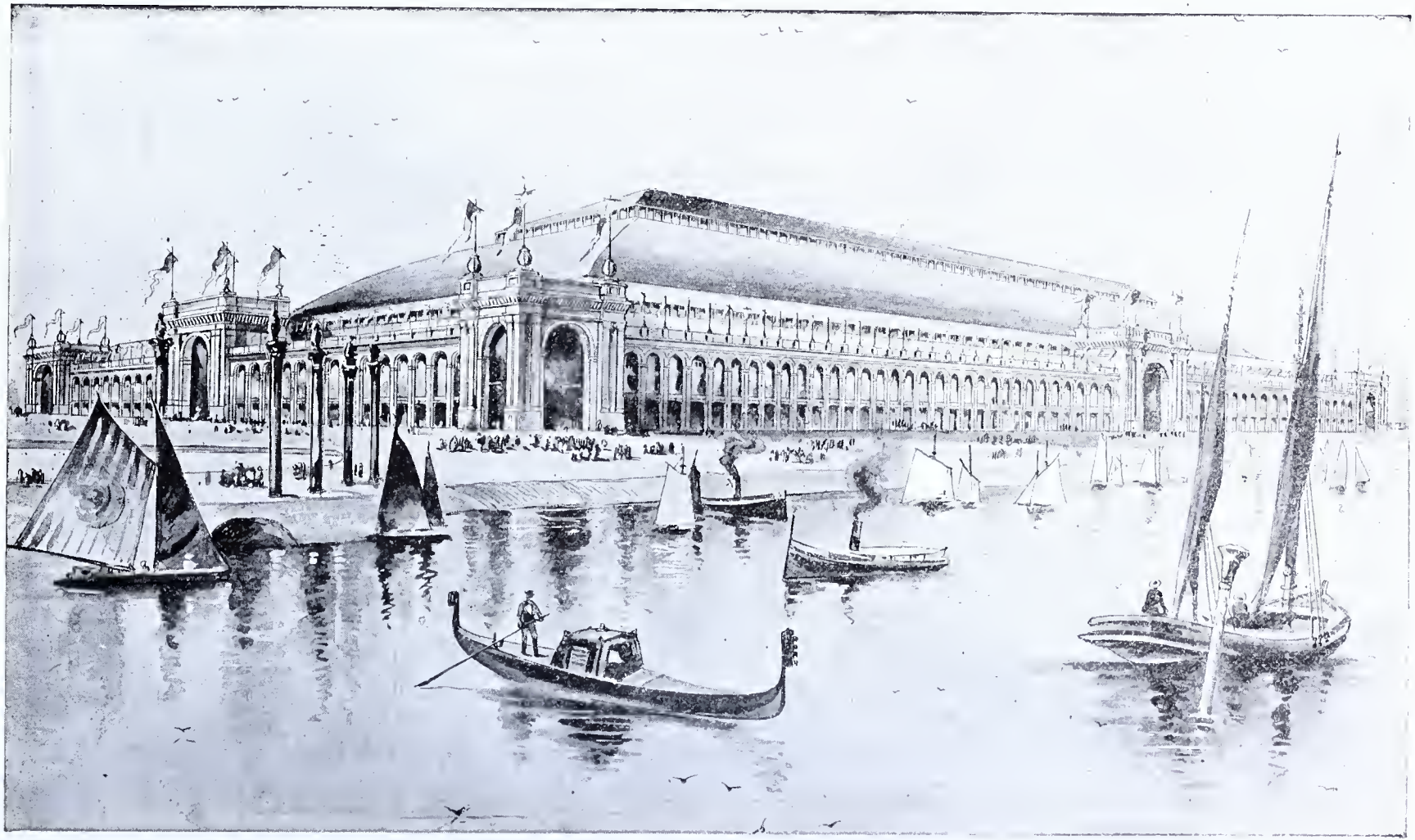
guide is he in every sense of the word, and by whose advice the traveler may safely and surely abide.

THE MANUFACTURES AND LIBERAL ARTS BUILDING

(K 20). This edifice is rectangular in form, 1,687 x 787 feet, with a ground area of nearly thirty-one acres, and a floor and gallery space of forty-four acres. It is the largest building in the world, is the largest roofed building that was ever erected, and is the world's architectural wonder. In its construction 17,000,000 feet of lumber, 12,000,000 pounds of steel, and 2,000,000 pounds of iron were used, and it cost $1,700,000. Its central chamber is 380 x 1,280 feet, surrounded by a nave 107 feet wide, and both hall and nave are circled by a gallery fifty feet wide. Any church in Chicago could be placed in the vestibule of St. Peter's Church at Rome, but this building is three times as large as St. Peter's. The old Roman Coliseum seated 80,000 people, but this building is four times larger than the Coliseum. In the central hall, a single room without a supporting pillar under its roof, 75,000 people could be seated and each one given six square feet of space. The entire building would thus seat 300,000 persons. There are 7,000,000 feet of lumber in the floors, and it required five car-loads of nails to fasten this 215 car-loads of lumber to the joists. Twenty such buildings as the Auditorium, the largest in Chicago, could be placed on this floor. To grow the amount of lumber required in its construction would take 1,100 acres of Michigan pine land. The iron and steel in the roof would build two Brooklyn bridges, and there are 1,400 tons more of metal in it than in the great St. Louis bridge. In the skylights are eleven acres of glass—forty car-loads. Its aisles are laid off as streets and lighted with ornamental lamp-posts bearing arc lights. The roof of the central hall is 212 feet 9 inches high; the truss span, 354 feet. The weight of the truss with purlines is 400,000 pounds. In the central hall the Vendome Column at Paris could be mounted on a seventy-four foot pedestal without touching the roof, which is only eleven feet lower than the Bunker Hill monument at Boston. It is but six feet lower than the top of the spire of Grace Church, New York, and ten feet lower than the great chimney of the New York Steam Heating Co. Its ground-plan is more than twice the size of the great pyramid of Cheops. Six games of base-ball might be played at one time on this floor without crowding any of the players. The French Exposition of 1889 had one tremendous building—its Palace of Mechanic Arts; but that structure might be placed in this building and the Eiffel Tower laid flat upon its roof without touching the enveloping structure except on the floor. The standing army of Russia could be mobilized under its roof. The building is nearly two and a half times as long and more than two and a half times as wide as the Capitol at Washington. Its architect is Mr. George B. Post of New York. In design it is severely simple, yet massive and beautiful. Of course such a building could not be treated as ornamentally as the smaller ones, as this would detract from its immense size. The motive in its architectural inspiration was undoubtedly to impress the beholder with its solidity and grandeur, and not to subordinate these to considerations of mere beauty. Were the sight broken and the senses distracted by carved balconies, columned porches, and arabesques, the building would be seen in parts and not as one gigantic whole, and its immensity would be thus frittered away and lost to the spectator. As it is, the eye takes in at a glance its chaste, plain exterior, and the mind is thrilled by the idea of its stupendous size, solidity, and strength.

James Allison.

"Textiles." Panel by Walter McEwen.



THE MANUFACTURES AND LIBERAL ARTS BUILDING.

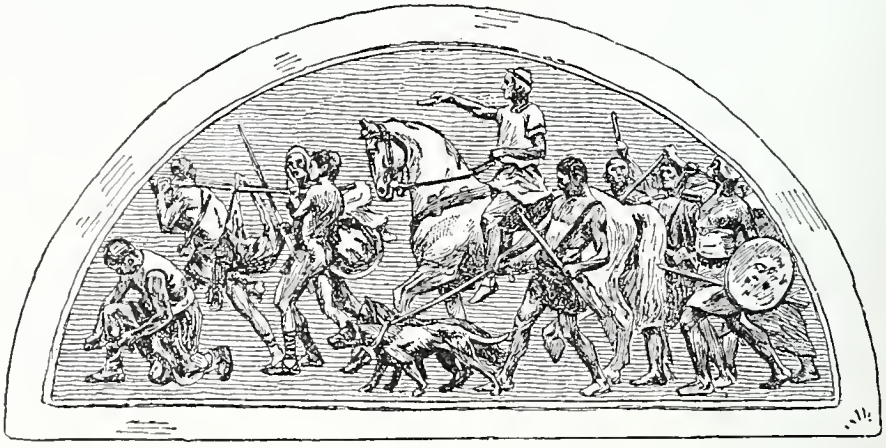
When one sees the myriad exhibits installed in this vast building alone, it is easy to comprehend the enormous nature of the task which has been so successfully performed by Mr. Joseph Hirst—the Secretary of Installation—in satisfactorily installing thousands of exhibits in the various buildings in their proper and appropriate places. To Mr. Hirst's personal and indefatigable labors much of the success of the Exposition is certainly due.

Joseph Hirst.

It was in this vast building that on Friday, October 21, 1892, the Vice-President of the United States, the Hon. Levi P. Morton (President Harrison being at his dying wife's bedside), dedicated the vast "White City" to the use of humanity, in the presence of a multitude estimated at 150,000, representative of every nation of the universe. One of the most notable features of the Dedication Ceremonies was a recital of portions of the inspiring ode written by Miss Harriet Monroe. Selections were also rendered, to a musical setting, by a choir of 4,000 voices. As a composition, this ode has been considered in parts as equaling "America" in its inspired and lofty sentiment. The period prior to the dedication was not without humorous incidents, for on the first announcement by the directory of an ode being required for the ceremonies, it was the old story of Camillo Querno over again; hundreds traveled to Chicago or forwarded by mail their poetic lucubrations, and, as the object of Alexander Pope's sarcasm actually did, dozens offered to sing to the delighted multitudes their two thousand verses or more; one worthy estimating that his rhythmic version of Columbus' adventures would occupy six weeks or more in delivery!

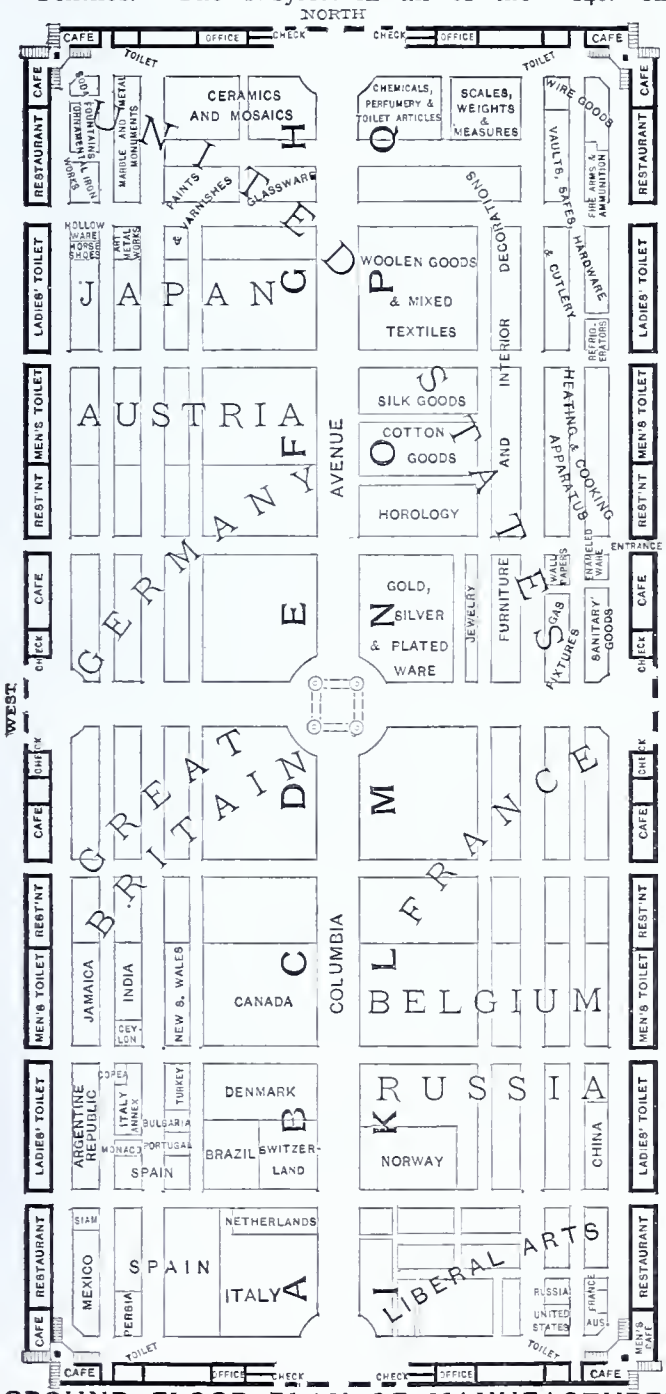
Miss Harriet Monroe.

The paintings in the domes of the Manufactures and Liberal Arts Building are as follows: North entrance, Beckwith and Shirlaw. By Beckwith—"Electricity as applied to Commerce," four females. By Shirlaw—"The Abundance of Land and Sea," four figures on nuggets of gold and silver, a branch of coral, and a huge pearl. East entrance, by Simmons and Cox. By Simmons—four nude men, a blacksmith for iron, a sculptor for stone, a man holding a coil of rope for hemp, and so on. By Cox—a woman bending a sword, representing the metal-worker's art; weaving, by a woman holding a distaff; pottery, by a woman decorating a vase; building, by a woman holding a carpenter's square, with a partly finished brick wall at her back. South entrance, by Reid and Weir. By Reid—three seated figures of women against the sky, representing the art of design, and one seated man, a metal-worker. By Weir—female figures representing pottery, sculpture, decoration, and textile arts. West entrance, by Blashfield and Reinhart. By Blashfield—sitting figures winged, allegorical of the arts of the armorer, the brass-worker, the iron-worker, the stone-worker. By Reinhart—seated figures representing the goldsmith's and decorative arts, with vases of plants in the arches overhead. The subjects of Mr. Gari Melchers' panels over the southwest entrance are "The Arts of War" and "The Arts of Peace." Two panels by Mr. F. D. Millet are located over the entrance at the northwest corner; they represent the weaving trades, the subjects being "Penelope at the Loom" and "The Return of Ulysses." Two panels by Mr. Lawrence C. Earle are placed over the



"The Arts of War." Panel by Gari Melchers.

northeast entrance, representing "Glass-blowing" and "Pottery." Mr. McEwen's panels, placed over the entrance at the southeast corner, typify "Music" and "Textiles." The subjects in all of the



GROUND FLOOR PLAN OF MANUFACTURES AND LIBERAL ARTS BUILDING.

decorations in this building are treated in classical style, and are very fine. Around the sides in a frieze appear the names of the States, with their coats-of-arms, and gigantic eagles, with uplifted wings, are poised on the pediments over the entrances. In the Manufactures and Liberal Arts Building the classification is as follows:

GROUP NO.

147.—Physical development, training and conditions, hygiene.
148.—Instruments and apparatus of medicine, surgery, and prosthesis.
149.—Primary, secondary, and superior education.
150.—Literature, books, libraries, journalism.
151.—Instruments of experiment, research, photographs.
152.—Civil engineering, public works, constructive architecture.
153.—Government and law.
154.—Commerce, trade and banking.
155.—Institutions for the increase and diffusion of knowledge.
156.—Social, industrial, and coöperative associations.
157.—Religious organizations, statistics, and publications.
158.—Music and musical instruments.

The groupings in the Manufactures and Liberal Arts Building—Department H — (Manufactures), James Allison, chief, are as follows:

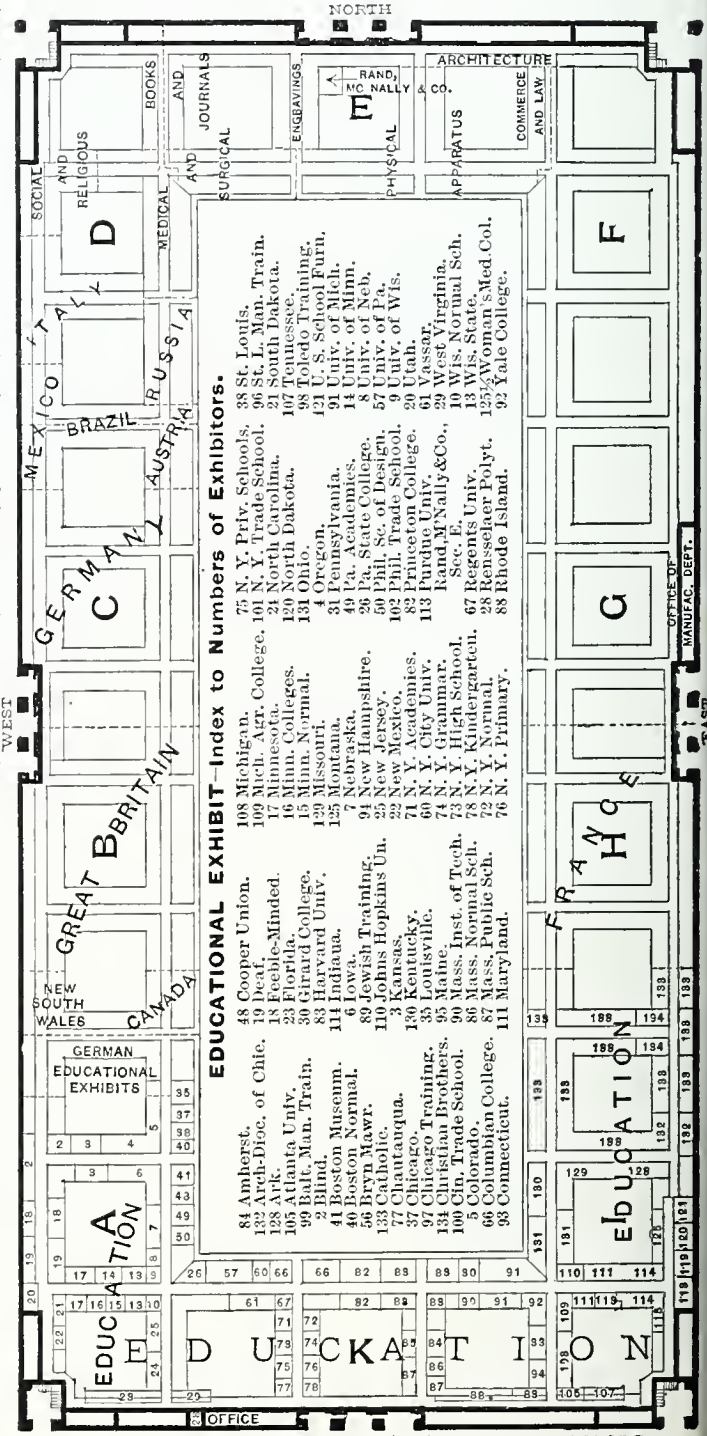
GROUP NO.

87.—Chemical and pharmaceutical products, druggists' supplies.
88.—Paints, colors, dyes, and varnishes.
89.—Typewriters, paper, blank books, stationery.
90.—Furniture of interiors, upholstery, and artistic decorations.
91.—Ceramics and mosaics (see Group 46).
92.—Monuments, mausoleums, mantels, undertakers' goods.
93.—Art metal work, enamels, etc.
94.—Glass and glassware.
95.—Stained glass in decorations.
96.—Carvings in various materials.
97.—Gold and silver, plate, etc.
98.—Jewelry and ornaments.
99.—Horology, watches, clocks, etc.
100.—Silk and silk fabrics.
101.—Fabrics of jute, ramie, and other vegetable and mineral fibers.
102.—Yarns, woven goods, linen, and other vegetable fibers.
103.—Woven and felted goods of wool, and mixtures of wool.
104.—Clothing and costumes.
105.—Fur and fur clothing.
106.—Laces, embroideries, trimmings, artificial flowers, fans, etc.
107.—Hair work, coiffures, and accessories of the toilet.
108.—Traveling equipments, valises, trunks, canes, umbrellas.
109.—Rubber goods, caoutchouc, gutta percha, celluloid, and zylonite.
110.—Toys and fancy articles.

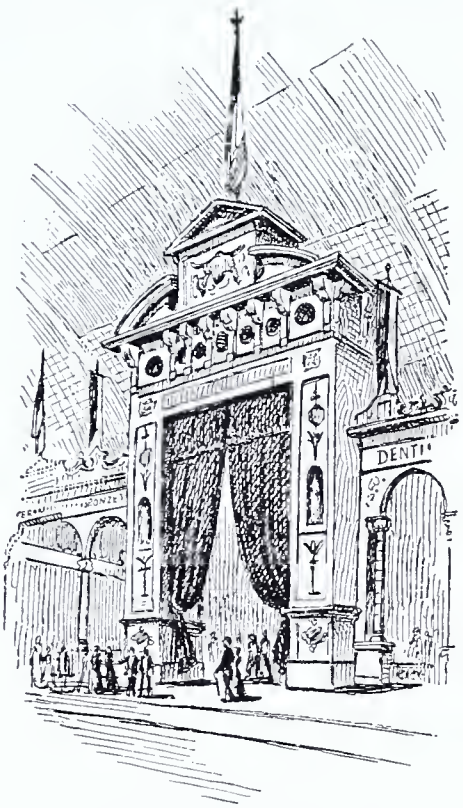
111.—Leather and manufactures of leather.
112.—Scales, weights, and measures (see also Group 151).
113.—Materials of war, apparatus for hunting, sporting arms.
114.—Lighting apparatus and appliances.
115.—Heating and cooking apparatus and appliances.
116.—Refrigerators, hollow metal ware, tinware, enameled ware.
117.—Wire goods and screens, perforated sheets, lattice work, fencing.
118.—Wrought iron and thin metal exhibits.
119.—Vaults, safes, hardware, edged tools, cutlery.
120.—Plumbing and sanitary materials.
121.—Miscellaneous articles of manufacture not heretofore classed.

Entrances.—The Manufactures and Liberal Arts Building has four grand portals, planned after the great triumphal arches of Europe; one in the middle of each façade, surmounted at its center with a casting of a gigantic eagle, the emblematic bird of the republic. These entrances are 80 feet high and 40 feet wide, and between two of them—the north and south doors—runs a veritable street, Columbia Avenue, fifty feet wide, and studded at the corners of each intersecting street or aisle with ornamental lamp-posts bearing electric lights. Across this street, at its middle, runs another, also fifty feet wide, from the eastern to the western door, thus dividing the interior of the building into four immense rectangular spaces, which are each further divided by other intersecting aisles, some running north and south and others east and west. In the center of the building, at the intersection of the two main streets, stands an imposing clock-tower, which will be described further on. At each corner are swung elevators in pairs, which ascend to the roof, carrying passengers for a promenade upon the walk extending around it. For the round trip up and down the elevator company charges a fee of 25 cents.

The Main Exhibits.—Once inside the building the view to the visitor will prove a revelation. Along the streets, for such they may well be called, are gilded domes and glittering minarets, mosques, palaces, kiosks, and brilliant pavilions, miniature indeed, yet producing the effect of a beautiful city inclosed by marble walls and roofed in with a dome of glass. At a height of 140 feet above the floor are suspended five enormous chandeliers, the largest ever conceived by man, whose thousands of arc lights glow with coruscations of cold, clear, white light almost equal to that of the sun itself. These electric chandeliers, or electroliers as they are technically called, are seventy-five feet in diameter, possess a candle-power of 828,000, and are securely fastened so that there is no danger of a fall,



or breakage of the wires. The best plan is to enter the building by the main southern entrance and proceed systematically with an examination of its contents, as, if only on account of its enormous size, this, more than any other of the buildings, will require a systematic method in the inspection of its exhibits. The interior having been gained, the visitor will naturally be anxious to reach the grand exhibits of France, England, Germany, and the United States as soon as possible. To do this it is best to start straight north along the central street, Columbia Avenue. First on the left is seen the exhibit of Italy, which is very beautiful, being arranged in an immense show-case which is made in the shape of a pavilion and is ninety feet high. Bronzes, marbles, tapestries, silken fabrics, Venetian glasswares, inlaid woodwork and cabinet-ware are features of this display; and of Venetian laces, both ancient and modern, the collection is magnificent. The Netherlands exhibit comes next, on the same side of the avenue, and its pavilion presents a characteristic and beautiful display. Immediately following the Netherlands is the exhibit of Switzerland—a rarely beautiful one. The wooden paneling which surrounds this display on three sides is ornamented by views of lake and mountain scenery of artistic excellence. The Castle of Chillon, immortalized by Byron; a view of the city of Geneva, and several fine Alpine views are presented. The exhibit consists chiefly of watches, watch-movements, wood-carvings, music-boxes, etc. The display of wall and wood carvings is the largest and finest ever made. Across the avenue, opposite Switzerland, the display of Norway is seen. The panels which surround this pavilion have also been adorned with large canvas surfaces upon which are painted beautiful bits of Norwegian scenery, portraying rare vistas in "the land of the midnight sun." The tourist exhibit, consisting of hunting-articles and the conveyances peculiar to Norway, is calculated to excite interest, as are also the exhibits proper—silverware, gilt, enameled and plain, for table and personal ornament; marble, granite, wood-carvings, hand-woven rugs, portieres, embroideries, wood-pulp, school-instruction material, etc. Next to Norway on the north is the Russian exhibit, contained in a magnificent pavilion seventy feet high. The workmanship on this building is wonderful when the crudeness of the tools of the Russian workmen is taken into consideration. The space covered is almost one acre. The display consists largely of fine silks, furniture, jewelry, precious stones, etc. Across the aisle from Russia's exhibit is that of Denmark, which adjoins those of Switzerland and Brazil. This pavilion has outer portals on three sides, and from its fourth side the spaces of Switzerland and Brazil may be entered. The main façade and entrance face Columbia Avenue, and represent the coat-of-arms of the city of Copenhagen, consisting of three towers; the central ninety feet high, the others sixty feet high. Each of the side towers has a clock—one showing Chicago time, the other Copenhagen time. Over each of the two minor entrances is shown the coat-of-arms of Denmark, six feet high. The north façade has an entrance twenty feet high. The pavilion is decorated with beautiful landscapes from different parts of Denmark, Iceland, and Greenland, and its West India colonies; also with plaster reproductions of the famous sculptures of Thorwaldsen. The pavilion is divided into three parts—the first devoted to a display of fine gold and silver ware and jewelry, the second to the display of porcelain, ceramics, and terra cotta decorative articles, and the third to woman's work, such as embroideries, laces etc. A treat for the children is the faithful reproduction of the room in which Hans Christian Andersen, the child's author *par excellence*,



Entrance to the Belgian Exhibit.

lived and worked. A life-size statue of the author and many relics of him are shown. The great sculptor Thorwaldsen also has a room devoted to his relics and works. Across an intersecting aisle from Denmark but on the same side of Columbia Avenue, is the exhibit of Canada, adjoining that of England. The display is a large and creditable one, and exhibits the progress and material advantages of this province in a striking manner. Opposite Canada, across the avenue, is the pavilion of Belgium, which

was designed and framed by Belgian workmen and sent to Chicago, and here set up. The façade fronting on the avenue is of the same height as that of France, which it joins, and is composed of a high central arch and two lower side arches. Its frontage is 140 feet. Among many other magnificent exhibits, the collection of bronzes and mammoth plate-glass is noticeable. A paint manufacturer exhibits a huge female figure in porcelain, holding aloft a zinc tube of artists' colors. Samples of the iron houses the Belgians are sending to the Congo country are shown, as are exhibits of *faience*, finely carved furniture, etc. Next to Belgium comes the French pavilion, the grouping and arrangement of the exhibits in which are probably more harmonious and symmetrical than those in any of the other displays. There are rooms devoted to ceramics, others to bronzes, and others again to silk fabrics, pottery from Limoges and Sèvres, etc. There is no confusion or jumbling together of dissimilar wares, individual competition being properly subordinated to the production of a grand national display, every part properly balanced, a combination of exquisite taste and most perfect harmony. A handsome group of statuary, ordered by the French government, adorns the center of the French pavilion. The group represents a heroic statue of "La France" seated. On the body is the cuirass of the French cavalry. The right arm is majestically held on high, while the left arm rests upon the table of the rights of man, against which the hand presses a naked sword. A large scarf encircles the waist and is knotted at one side. Above the erect and noble head, resting on the bands of hair, is a diadem. This is formed of three figures symbolic of liberty, equality, and fraternity. The figure of "La France" is supplemented by that of a French chanticleer, standing in an attitude such as cocks assume when triumphantly crowing. Upon the pedestal are carved historic scenes, and incidents taken from the French Revolution. Gobelin tapestries, silk, cotton, and woolen goods and kindred fabrics have three rooms planned for them. These chambers are reproductions of *salons* of the time of Louis XIV. and Louis XV. The ceilings are of staff, with marble pillars, crowned with bronze capitals. A broad frieze, just below the ceiling, is composed of floral garlands, and along its border run the names of the cities which have exhibits, as Lyons, Beauvais, Arras, Lille, Saint-Etienne, and others. Perfumes; rich sets of furniture; stained glass; the most curious specimens of photography, plain and in colors; a bridal group in wax, costumed in the latest Paris

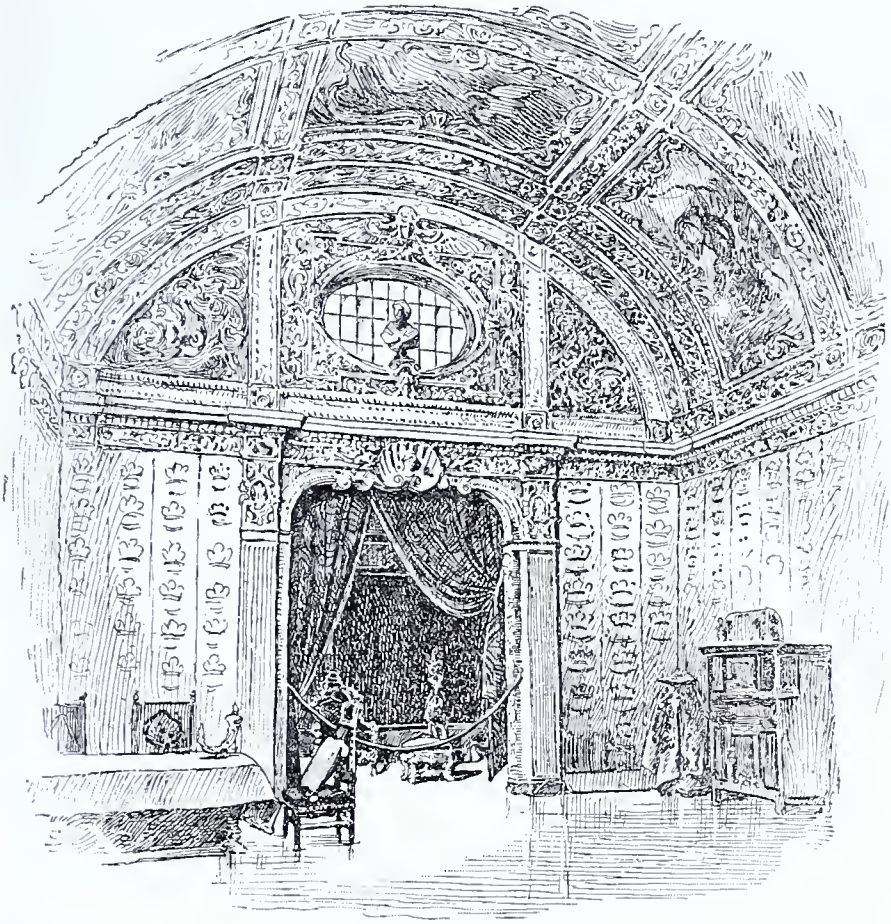
Belgian Paint Exhibit.

Statue of Limoges.

Statue "La France"

fashions; jewelry; ceramics; the ruins of Persepolis, reproduced in glass, and hundreds of other beautiful and interesting exhibits abound. In the gallery the French stationery trades, library and school systems are displayed. Across the avenue from France is the exhibit of another of the world's great powers, England. Her pavilion is not so beautiful as are those of some of the other countries, but her exhibit in some lines, notably those of textile fabrics and pottery, may truly be called magnificent. Never, outside of her own realm, has she made such a display as is here to be seen. The most striking architectural feature is the reproduction, by Messrs. Hampton & Sons (the great English furniture manufacturing firm), of the historic banqueting-hall of Hatfield House, the seat of the Cecil family and home of the Marquis of Salisbury. In dimensions this pavilion is 40 feet long, 20 feet wide, and 23 feet high, and except in size, being smaller, is an exact replica of the original.

The coat-of-arms and all the carvings are reproduced in solid oak, and by a process known as "fuming" the deep antique tone of age is imparted to the newer material. The floor is of alternate squares of white and black marble, and the furniture and armor are of the Elizabethan era. Daniels of London and Doulton & Co. of Lambeth also have pavilions; the former exhibiting collections of fine china, the latter their magnificent pottery-wares. The Doultons have also erected a fine fountain, of pottery-ware, in front of Victoria House, and a terra cotta reproduction of the group, "America," from the Albert Memorial in Hyde Park, London. This reproduction is from the sculptor's casts, since destroyed by fire. A collection of the famous "Cauldron china" is rich and beautiful. The "Columbus Vase" is a splendid piece of work, but the gem of these exhibits is the "Shakespeare Centerpiece."

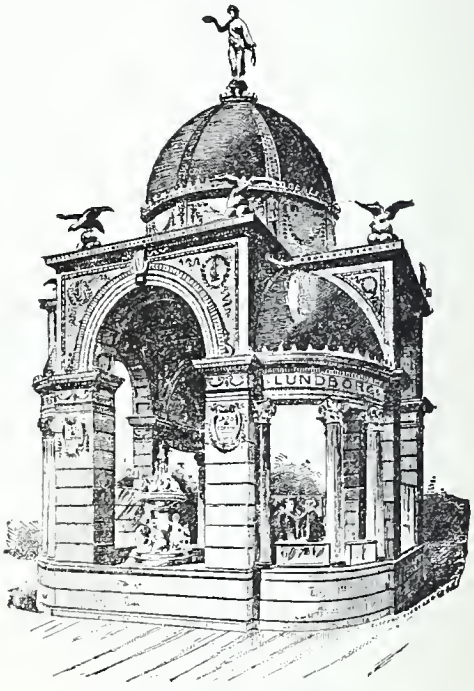


Interior of the German Pavilion.

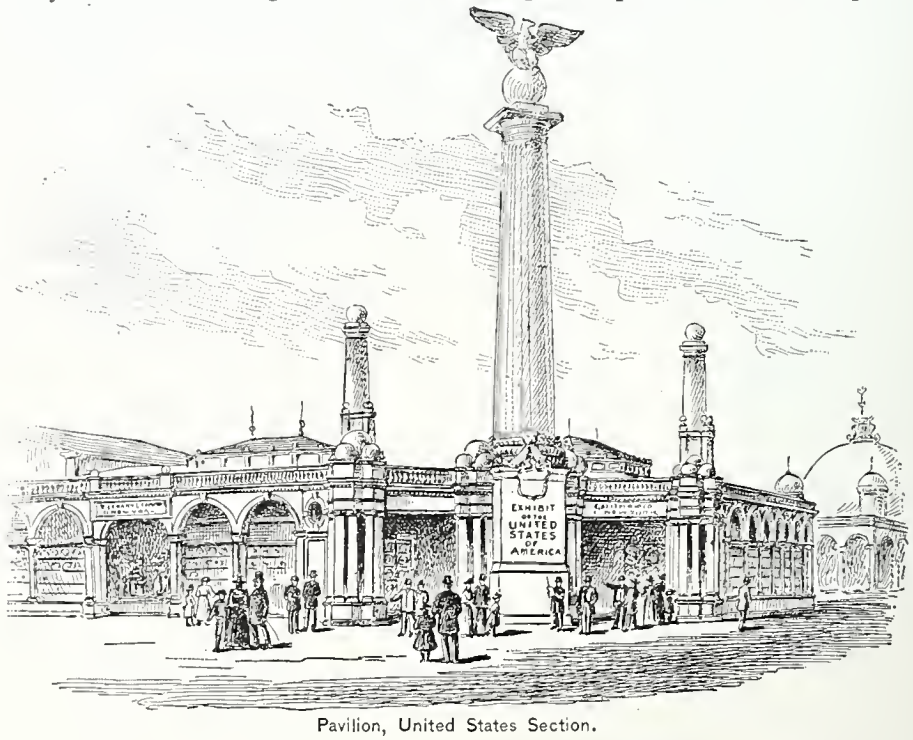
This is of porcelain, fifty inches high, and richly decorated in warm, high coloring. Four figures by Schenk, representing History, Poetry, Tragedy, and Comedy, ornament the corners and support a vase with eight panels, whereon are painted, by Bouillemier, Shakespeare's heroines: Juliet, Lady Macbeth, Cleopatra, Desdemona, Portia, "Sweet Anne Page," Beatrice, and Cordelia. The unison of the labors of the sculptor, painter, and potter has produced an artistic masterpiece destined to become historic. His peregrinations have now brought the visitor face to face with the building's centerpiece, the great clock-tower.

It is 120 feet high with a base of 20 feet diameter, which is formed of four square towers rising to a height of 40 feet, and each terminating in a dome. The archways of these lower towers culminate in a groined dome, over which is the first floor of the main tower. An ornamental balcony surrounds this story, its principal decorations being the shields of the States of the Union and the coat-of-arms of the South American States. The tower at this point narrows to a diameter of twenty-four feet, and upon the next floor is placed the mechanism of the great clock, whose dials, seventy feet above the floor, mark the hours day and night. These dials are in the fourth story, and are seven feet in diameter. The fifth story is a round tower, whose arches support a dome twenty feet in diameter. In this story is placed the melodious chime of bells, which tell the hours with sweetest melodies. The lower balconies are used as music-stands. The clock is self-winding, and is furnished by the Self-Winding Clock Co. of New York. The bells of the chime were put in by the Clinton H. Mencely Co., Troy, N. Y. Having examined the clock-tower, the visitor crosses the central east and west street, and on the left-hand side of Columbia Avenue enters the exhibit of Germany. This pavilion is the creation of Gabriel Seidel, of Munich, the most famous of German fresco painters and decorators. Its ground-plan is in the shape of three circles, touching each other, as if three gigantic hoops had been placed together. The exterior architecture is in the style of the sixteenth century Renaissance. In front is a German garden inclosed by an orna-

German Dolls.

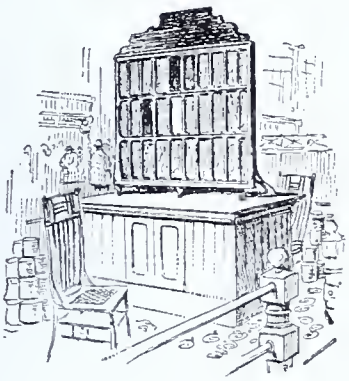


Lundborg's Pavilion.



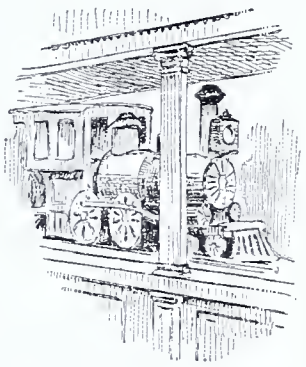
Pavilion, United States Section.

mental fence, passing which, the main entrance is reached through a grand arch, with ornamental columns on either side. In the interior sections both decorations and exhibits are very fine. In the rear of the Nuremburg display is an immense canvas covered with a fine painting, showing its market-place. Jewelry and silverware,

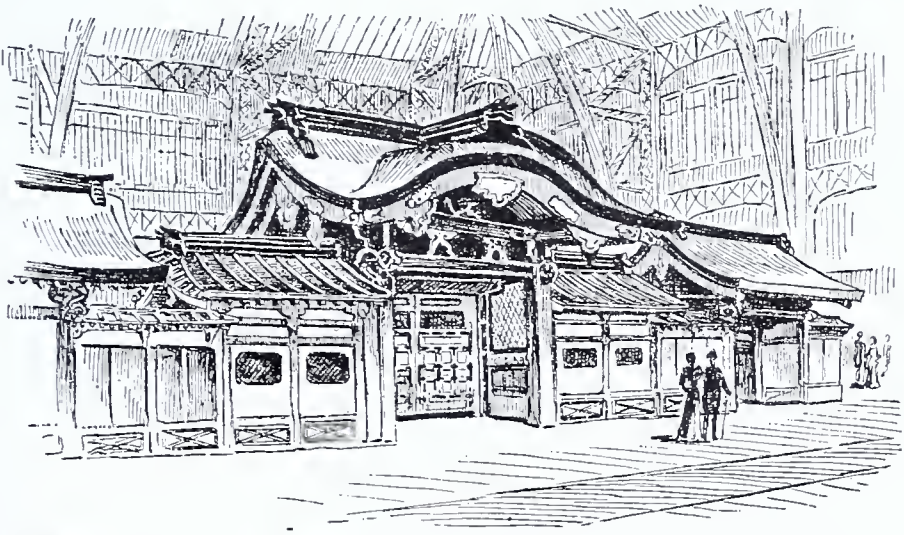


Paints and Varnishes Exhibit.

among the latter, plate presented to the emperors William I. and II., Von Moltke, and Bismarck, and generally commemorative of some battle or other great event; royal wares from various potteries; tapestries, porcelains, etc., make a grand display. The Bismarck collection of cups, medals, vases, and decorations, alone represents a value of $60,000. Ancient and modern wares, an unequaled school exhibit, and the great statue "Germania"—a special loan by the emperor—show how heartily Germany has entered into the spirit of this greatest of all international expositions. Next to Germany, on the same side of the avenue, Austria has placed her pavilion, and a right royal one it is, though hardly equal to those of France and Germany. Her building has a façade fronting the avenue, 65 feet high and 120 feet long. On the topmost central pediment stands the double eagle, emblematic of this empire. The plan of the exhibit is a central edifice flanked by smaller ones on either side, all of them thirty feet deep. Thirty-four expert wood-carvers from Vienna exhibit their artistic work in all its branches. There is a splendid display of the delicate and graceful wares of this artistic people, in gold and silver, porcelain, pottery, textile fabrics, vases, statuettes, etc., making this one of the most attractive exhibits in the building. Across an intersecting aisle from Austria, but still on the same side of Columbia Avenue, is a unique pavilion, the work of the patient and artistic people of Japan. In this building may be seen ancient and modern pottery, porcelain, and china-wares, from the most delicate cups and saucers, not thicker than the shell of a pigeon's egg, to the massive serpent and dragon vases and garden-seats, almost as strong as steel. A fine educational exhibit, tinctured strongly with modern progress; silks and other textile fabrics; wonderful paper building materials, decorations, and utensils; lacquered wares, damascened swords, cutlery and other implements, and many other exhibits, displaying rare scientific and artistic attainments, are shown here. Opposite this curious exhibit, and those of Germany and Austria also, and taking up the entire space in the northeast corner of the building, are the displays of

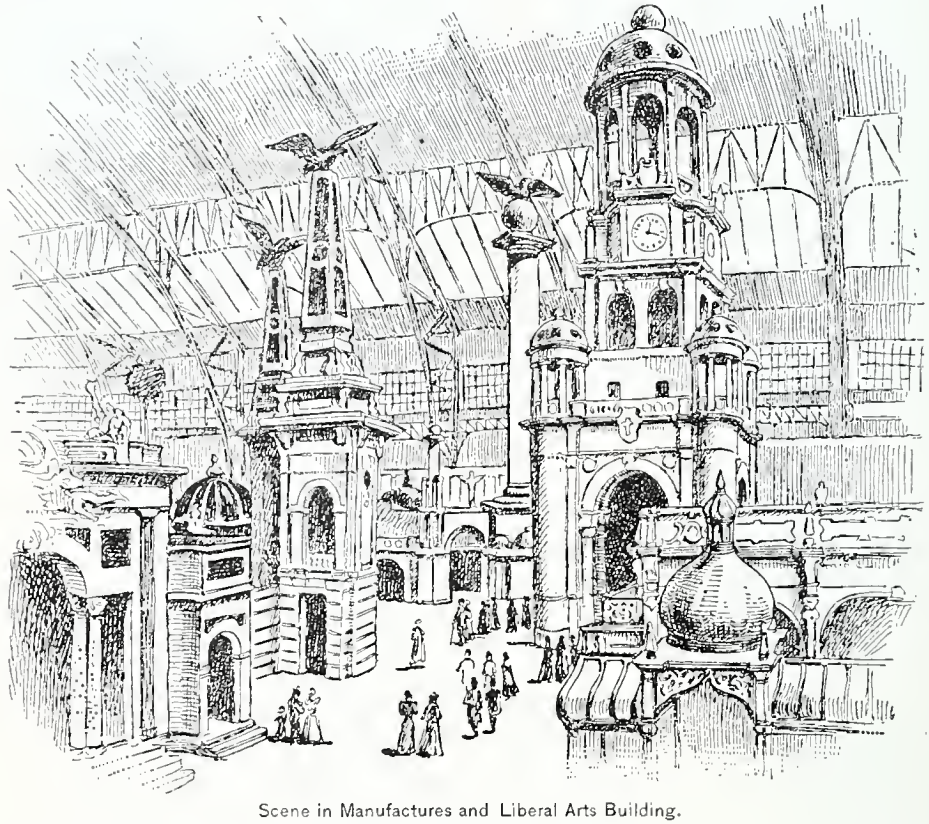


Engine made of Silk Thread.



Japanese Pavilion.

the United States exhibitors, more numerous and more wonderful than those of any other nation. Large as is their space, it is only one-tenth of what was originally asked for by American exhibitors. Of course it can not have the unity of a national display, such as those of France and Germany, but in originality, ingenuity, and mechanical genius it excels all others. The most striking exhibit here is the pavilion erected by Tiffany, the jeweler, and Gorham, the silversmith, both of New York. It faces on the central space, where France, Germany, and England hold the other corners, and in its central front springs up a tall, fluted shaft, with a plain yet noble base and a grand Doric capital, surmounted by a globe, upon which is poised, at an elevation of 100 feet, a golden eagle, America's symbolic bird. On the front of the base is the simple inscription: "Exhibit of the United States of America." At either side of the main entrance, in the corner, are groups of columns, bearing aloft single tall shafts, terminating in globes. Arches, surmounted with carved and sculptured pediments, and a roof with low, flattened domes, make up the rest of this palatial edifice, which cost its builders $100,000. The display in the pavilion represents a value of $2,000,000, and is truly regal; gold and silver wares, precious stones, rings, bracelets, chains, watches—in short, everything rare and beautiful in the jeweler's and silversmith's lines is exhibited. The collection of American pearls will prove very interesting. In this section the Pairpoint Manufacturing Co. has erected a miniature Grecian temple. The Meriden Britannia Co.'s pavilion is of rosewood, and circular in shape. Mermod, Jaccard & Co., St. Louis jewelers, and Edward Janssen, toy-maker, have fine displays in the adjoining galleries. It is impossible to name all of the meritorious exhibits, but a few of the most noticeable are as follows: The pavilions of James Kirk & Co., soaps; Lundborg, perfumery; The Hammond Typewriter Co.; The Remington Typewriter Co., which exhibits the 50-cent coin for which was paid $10,000; the Chicago Varnish Co.; Lawson-Valentine Varnish Co.; Brunswick-Balke Billiard Co.; Celadon Pottery and Tile Co.; Barre Manufacturing Co.; Monumental Bronze Co.; Rawson & Evans; G. E. Androvette Glass Co.; John T. Shayne Fur Co.; New England Whalebone Co.; American Rubber Co.; Mosler-Bahman Safe Co.; Roebling Wire Co.; Washburn-Moen Co.; Putnam Nail Co.; National Meter Co.; Fairbanks Scales Co.; the New England Pottery Co.; Lyon & Healy; the Chesapeake Pottery Co., with a display of 1,000 pieces, including its famous Lord Calvert vase, and many others. The best plan is now to cross the avenue to the west and complete the displays made by the United States exhibitors, then take the aisle back of the Japanese section and follow it south, looking at the rear of the displays of Japan, Austria, Germany, England, and Canada, just west of which last lie the exhibits of New South Wales, India, Ceylon,



Scene in Manufactures and Liberal Arts Building.

and Jamaica. New South Wales makes a strong display in all lines, and shows stuffed birds and beasts, rare coins, educational systems, and an immense collection of large and fine photographs. Over the entrance to her pavilion, beneath the coat-of-arms of the colony, is a photograph of Sidney harbor, thirty-two feet long. Several of the others are eight feet long. There is also a beautiful collection of oil-paintings and water-colors. Four specimens of the duck-billed platypus, that strange animal, half bird, half beast, are displayed. Ceylon has an octagonal building with two wings, facing north and south. The style of architecture is Dravidian and the material used is of the rare woods of that country, many of them worth $200 to $300 a ton, such as the yakahalu, the pelumbiya, the wewarana, sapa, ebony, and satinwood. Carved stairways lead to the entrances, which are guarded by cobra-hooded figures called doratupalayas (janitors). Other carvings, taken from designs found in the ruined temples with which the island is so plentifully sprinkled, are found on the balustrades, lintels, and architraves; *hansas* (sacred geese), *makaras* (fabulous beasts), *yakkas* (evil spirits), *padmas* (lotos ornaments), and many others. The frescoes, representing scenes in the life of Buddha, are exact copies of those in the ancient temples, which are of the tenth and thirteenth centuries. In the screen-panels are figures of Buddha. The floors are of inlaid woods. The exhibit of Jamaica is a characteristic one, as is that of India, which, in addition to its other specialties, displays some beautiful Cashmere shawls, probably the finest of all fabrics that emanate from the hand of man. Next to these British dependencies, and back of Denmark and Brazil, are several minor exhibits, each of them possessing sufficient interest to repay a visit and a careful investigation of their contents. Next come Spain and the Spanish-American countries, with their distinctive exhibits. Looms and fabrics, hammocks, saddles, silverware, and exquisite wood-carvings are among the displays. Siam, Portugal, and Mexico occupy space in the southwest corner of the building, and all have excellent exhibits, particularly our neighboring republic. Having now reached the extreme southern cross-aisle, the visitor will walk along it to the most eastern aisle running north and south. On the left-hand side of this, going north, he will find the Turkish and Hungarian displays, the former especially fine; and on the right hand, opposite these, is China, with silks, chinawares, porcelains, lacquer and metal work; some of them of rare beauty and value. This section exhausts the floor displays, and the visitor will next find, in the galleries, the various educational and liberal arts exhibits. Almost all of the States of the Union and the foreign countries have displays here. Kindergartens, schools for the blind and deaf and dumb are noticeable. All of the leading colleges of the United States and of most foreign nations have very strong exhibits of their educational methods and systems. The Greek Letter societies have a separate exhibit. Several of the largest publishing-houses are represented, notably The Century Co., D. Appleton & Co., and Charles Scribner's Sons. These show manuscripts of various distinguished authors, drawings for illustrations, prepared wood blocks (engraved), zinc etchings, photo-engravings, etc. New York shows the immigration statistics for forty-five years. The College Fraternities' exhibit is a reproduction, 10 feet square at the base and 30 feet high, of the most famous specimen of Greek architecture, the Choragic Monument of Lysicrates. The Catholics of the United States have an exceptionally fine educational exhibit. London publishers contribute engravings, fine art publications, and a collection of newspapers illustrating the growth of English journalism. The great philanthropic societies of the world, charitable organizations, prison reform societies, societies for the prevention of cruelty, cookery schools, etc., all have their exhibits in the galleries. The manual training and art schools have fine displays. Societies for physical culture, as well as gymnastic apparatus, also have their homes in the galleries. The American Bible Society has a rare exhibit of ancient and modern Bibles—cheap and costly editions—and Bibles printed in 300 different languages. This collection is extremely interesting and should be seen by all. The Bureau of Hygiene and Sanitation, somewhat cramped for space, is likewise situated in the galleries. The big Yerkes Telescope, incomplete, is in the south galleries, with the rest of the educational exhibit. Morris Steinert's collection of ancient musical instruments, upon all of which he plays, is very curious. He has a harpsichord of as early a date as 1679.

Cooper Union Woman's Art School.

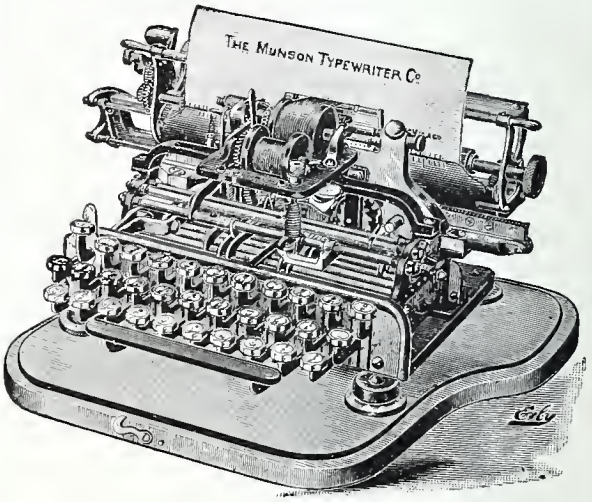
The Continental Stained Glass Works of Boston show, in a stained glass window, a beautiful reproduction of Hoffman's "Christ Disputing with the Doctors in the Temple." Spinning-jacks and looms for weaving all sorts of fabrics, from the finest handkerchiefs to the heaviest cloths, are in operation in the building. Harvard University has a large gallery space, and its cabinets for the display of physiology, otology, bacteriology, etc., are very interesting, espe-

cially to scientists; and an extensive area in the gallery is occupied by Rand, McNally & Co. with an interesting and valuable exhibit of educational maps, etc. The American Bronze Co., which has its art foundry at

Statue of Lincoln at Rochester.

Grand Crossing, Chicago, Ill., is engaged in the industry of standard bronze casting, and makes a specialty of casting mammoth figures as well as small artistic bronzes; and in both they claim to equal the foundries of Europe. They do a large amount of work in statues, busts, and bas-reliefs in this enduring and artistic metal. They have a pavilion, with a very fine display, at Block 2, Section G, of the Manufactures and Liberal Arts Building. Among the other exhibits is shown the life-mask from which was modeled the statue of Lincoln unveiled at Rochester, N. Y., Decoration Day, 1892. The original is ten feet high, and is the work of the noted Chicago sculptor Leonard W. Volk. A cut of this statue, made from a photograph, is shown here.

The Munson Typewriter Co., with headquarters at 162 La Salle Street, Chicago, has space for its machines among others in the same class of exhibits in Section 2. This company makes the claim for its machines that they are the only ones possessing interchangeable, all-steel type-wheels capable of writing every language. They are equipped with the universal key-board, and for ease in operating and speed capacity are not excelled by any other machine. Those exhibited at the World's Columbian Exposition, in the Manufactures Building, are not specially constructed machines, intended only for this display, but are taken from the general sale stock of the company, and differ in no particular from any of those kept regularly in stock at the main offices of this company. An examination will satisfy any one, particularly an expert, that these machines are equally desirable in the home and office, whether used for occasional friendly notes and letters, for the more voluminous correspondence required in counting-rooms and offices, or the constant heavy work of the professional copyist or typewriter. There are no cumbersome or complicated parts, so liable to break, and requiring constant attention; the machines



Munson Typewriter.

are indeed models of strength and simplicity.

The Liberal Arts Building Grand View Tower and Roof Promenade is one of the most attractive features of the greatest building of the Exposition. A graceful open iron-work tower rises perpendicularly from the center of the main aisle (Columbia Avenue) to a height of 220 feet, passing directly through the center of the great corona of arc lights which illuminates the north end of the building. In the tower are four elevators for carrying passengers to a bridge extending to the roof promenade, which is an outside walk extending entirely around the highest point of the building, and from which can be had a series of views of the entire Exposition grounds, the lake clear to its Michigan shore, with the fleet of white-winged yachts gliding to and fro, and the steamers arriving and departing, all affording a panorama which can not be equaled elsewhere in the world. No one can do justice to the Exposition, or get an adequate idea of the great Liberal Arts Building, unless he takes a trip in these elevators. From the moment the elevators leave the ground, the passengers are treated to a constantly expanding picture of the interior of the immense building, until at their highest point the whole magnificent exhibit lies at their feet. Passing out of the elevators over a bridge spanning the space to the exit on the roof, the passengers can survey the spectacle inside the building at their leisure,

Bird's-eye View of Exposition Grounds.

and then going out onto the roof can stroll as the mood suggests, or (resting in the comfortable seats provided) drink in a panorama such as never before has been accorded to mortals. A dream of beauty indeed; a picture outrivaling the most soaring conception of artist or of poet.

The exhibits in this building are the most complete of their kinds ever seen; the building containing more than double the amount of space ever before allotted to similar displays. In the last French Exposition, held in 1889, the exhibits, while most excellent, did not compare, either in number or variety, with those to be seen in this gigantic building, and it is conscientiously believed that those interested in such objects will here find an opportunity for observation such as never before offered, and such as may never again occur. Being at peace with the whole world, no jealousy nor dislike has prevented the participation of all the nations of the earth in the Columbian Exposition.

The Otis Company are erecting an electric elevator in the north end of the Manufactures Building, near the Japanese exhibit. The shaft has four cars, each capable of holding fifteen people. These elevators rise to a height of 220 feet in one minute's time.

On the terraces located upon the roof comfortable seats for those who are wearied can be obtained, and from its height there is a fine view of the Exposition grounds, the lake, and the southern portion of the city.

A charge of 50 cents per person is made for the round trip.

In the artistic **Isabella Booth** (J 21), midway between the main eastern and southeastern entrances of the Manufactures Building, Mrs. W. R. Robeson sells reproductions of Columbus' coat-of-arms, tastefully worked on useful and ornamental articles, and for the deserving and charitable object of building a home for superannuated women teachers. North of this the visitor notices an old sixteenth century Dutch house, 40 feet square and 28 feet high, which stands at the northeastern corner of the Manufactures Building. It is a quaint structure with its squatty walls and high-pitched roof, and makes an attractive exhibit for the purpose for which it is intended, viz., the display of **Van Houten & Zoon's Cocoas** (H 20). On this eastern or lake

front side of the Manufactures Building various small structures for band-stands, rolling-chairs, etc., are located, and one of the finest promenades of the Exposition is laid out.

Immediately north of the Manufactures and Liberal Arts Building the visitor finds the **United States Model Army Hospital** (H 19), an exhibit of the War Department, showing an army hospital in full shape and ready for operation in the field. The hospital forms an interesting and valuable exhibit.

North of the Model Hospital, encircled by cool, green lawns, refreshingly free from the pop-corn, peanut, and other commercial features of the Exposition, the visitor reaches the

UNITED STATES GOVERNMENT BUILDING

(H 19), which is thus practically described by Mr. W. J. Edbrooke, of the firm of Windrim & Edbrooke of Washington, D. C., the supervising architect of the Treasury Department, under whose supervision the building was erected.

The structure is of "modern Renaissance" architecture, the main feature being a handsome dome 120 feet in diameter and 275 feet high to top of flagpole, while the building itself covers an area of 350 feet by 420 feet, with projecting central bays on each front.

This building is occupied solely by United States Government exhibits, sent to the Fair by the Treasury, State, Navy, War, Interior, and Post Office departments, the Departments of Justice and Agriculture, and the Fish Commission. The Fish Commission also has an exhibit on the grounds outside the building.

W. J. Edbrooke.

The elegant stairways leading from the east and west entrances to the galleries, where the offices occupied by the Government officials in charge of the various exhibits are located, are noteworthy; although, of course, the imposing central dome, with its elaborate, artistic decorations, represents the main feature of the building. This dome is constructed of steel and is supported on sixteen columns. It is deservedly ranked as a creditable and unique work of engineering.

Special attention is called to the perfect architectural proportions and lines of the interior of the dome, and a personal examination of all its details will reward any critic or student. From the dome galleries, to which the public is admitted, a very desirable view may be had of the general exposition halls below and around the dome.

The entire cost of the United States Government Building was $325,000, or $2.07 per square foot of its floor area, or 3 cents per cubic foot of its contents. The building was paid for out of the United States Treasury, according to special act of Congress authorizing and limiting the cost of this structure to $400,000. From the balance of the appropriation four distinct and separate buildings were erected on the ground, and assigned for the special use of the United States Naval Observatory, United States Army Hospital Service, and for the Weather and Indian bureaus respectively. All the above-described United States Government buildings are lighted by electricity and fitted with all modern improvements.

It is of interest to add that the main floor of the United States Government Building equals 167,500 square feet, while the galleries represent a total of 33,500 square feet. Of the total of main floor and galleries 175,500 square feet are designed for exhibition purposes, leaving 16,000 square feet of floor space for offices, corridors, etc.

Around the interior of the dome runs a frieze composed of cupids bearing grain, fruits, flowers, etc., emblematic of the productions of the country. On the ground-floor are panels adorned with national trophies, and on the gallery-floor are eight panels representing the leading industries of the North, South, East, and West, and the various industries of each section. The North is represented by "Commerce," the West by "Agriculture," the South by "Cotton and Fruits," and the East by "Art and Science." Of the other four panels, one represents tapestry-work, one wood and stone work, one ceramic-work, and one metal-work. Over the south door is a painting representing the cave-dwellers; over the north, one typifying the triumphs of liberty; over the east, a bird's-eye view of Chicago in 1893, and over the west, Chicago in 1492.

Outside the building, over the east and west entrances, are two pieces of statuary, called the "liberty groups," by A. Waagen, and huge bronze eagles surmount the pediments of all the entrances.

The Government Building has an exceedingly fine location; its eastern façade having an unobstructed view of Lake Michigan, and its western face looking across the Wooded Island and the waters of the lagoon to the Horticulture, Woman's, and Choral buildings; on the south it faces the gigantic Manufactures and Liberal Arts Building; and across an arm of the lagoon to the north is the beautiful Fisheries Building with its annexes. This building, as has been stated, covers an area of 350 x 420 feet. Its style of architecture is classic, and is largely modeled after that of Government buildings at Washington. Its leading feature architecturally is the central dome, 120 feet in diameter and 150 feet in height. The floor space in the rotunda under the dome has but a single exhibit, occupying a space in the center twenty-three feet in diameter, which will be described when the interior is inspected. This building is a very substantial one, being constructed of brick, iron,

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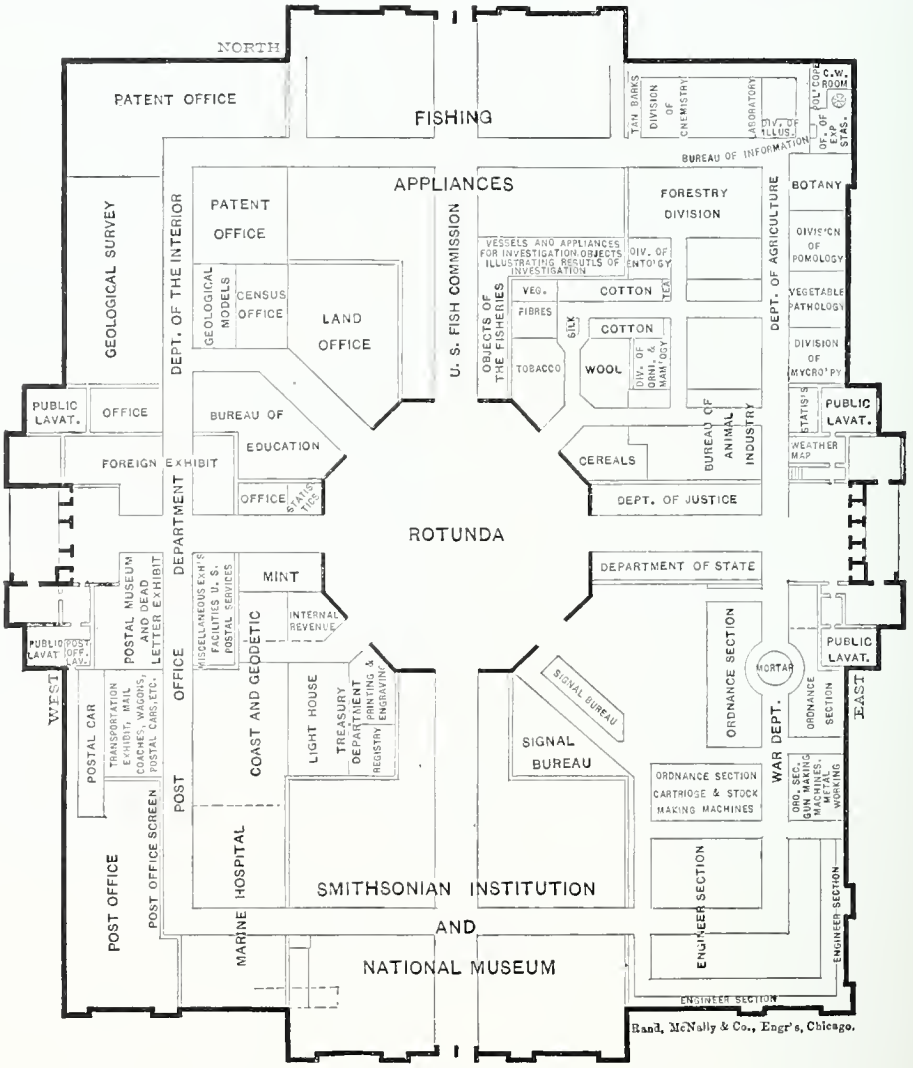
THE UNITED STATES GOVERNMENT BUILDING.

and glass. Adjacent to it, and a part of the Government exhibit, are field-hospitals. light-houses, life-saving stations, etc. Upon one of the building's fronts is a plaza where troops are occasionally drilled. The entire amount expended in this work was $400,000, but the cost of the buildings and exhibits together amounts to over a million and a quarter. Like that of all of the other buildings the interior space of this one has been carefully planned with a view to the uses for which it is intended.

of the many on the grounds he will meet with a more agreeable surprise than in this. The exterior of the edifice gives to the spectator no hint of the variety and richness of the exhibits within, whether the beautiful decorations of the central dome or the displays of the different departments be the subject under consideration. Entering at this doorway the visitor should walk a few steps toward the rotunda and turn, facing the door. Looking toward the gallery he sees suspended at its central point an Alas-



Ground Plan United States Government Building.

The Main Exhibits.—Its area has been judiciously allotted to and systematically laid out by the various governmental departments, hence it is easy to plan for the visitor a trip through the many and interesting exhibits in such a manner as will save him considerable time and trouble, enabling him to know in advance where the objects of greatest interest are located, so that he may not expend his strength in useless turnings and doublings. Let him select the north door for his initial point and make his entry there. It is safe to say that in no building

kan war-canoe, hollowed out of a solid tree-trunk, and painted with barbaric designs in red, black, and white. The model is a fine one, bespeaking for the constructors a high degree of skill in marine matters, and its decorations, while they evidence the savage, yet show considerable artistic taste. At the prow, looking inward, is a carved figure, probably of some god of fishing or navigation, and at its rear, looking outward over the stern, is another; this has a frog's body with a head that is a cross between that of a wild boar and a wolf, and its looks are quite

fiendish. At various other points around this portion of the gallery are swung canoes, all differing in type, from a rather common wooden one to one of walrus-hide stretched on a wooden frame, and presenting a curious similarity to a structure of thin bone. Rising from the highest central point of the gallery is a representation of a ship's topmast, with a lookout holding a spy-glass and standing in the rigging. To the right of this central figure a bowsprit projects from the gallery, and at its extreme end stands a sailor ready to cast a harpoon. To the left the bow of a whaleboat seems starting from the gallery, another dummy, dressed as a harpooneer, aiming his lance for a death-thrust.

Turning toward the west the Fisheries exhibit is entered, and here one is greeted at the outset with a neat little bit of comedy. First he comes to a fancifully equipped angler, armed with an elegant split bamboo rod and a landing-net, who is wading along in a trout-stream. A little farther on is a barefooted negro resting against the stump of a tree, a common willow pole in his hands, from which depends a cotton fishing-line with a pin-hook on it. The darky's head is thrown back and he is sound asleep, evidently enjoying the heat of a broiling summer sun. This dummy, like the casts of the fish to be mentioned presently, is made of a composition of glue, glycerine, and some secret ingredient, and very nearly resembles the texture of the human flesh, not only in looks, but in feeling and elasticity, and is much more lifelike than wax or plaster. On every side are rods, reels, boats, oars, lines, and hooks. Every species of artificial bait is represented, from the mother-of-pearl and walrus-ivory minnows of the Alaskan and Pacific Coast Indians to those made of feathers, gum, and metals by their more civilized brothers. In the line of hooks the carved wood halibut-hooks of the Alaskans, each hook bearing the image of a fetich, are the most curious. The colored plates of every variety of our food fishes are exceedingly fine and true to life. There are photographs of fish, rivers, and fishing-scenes, and along the cornice to the south of this display are representations of seal rookeries, showing the seals on the beach being driven inland, their killing, and finally their skinning. There are photographs of stranded whales, of the cleaning, washing, and drying of sardines, stuffed water-fowl of all kinds, a fully equipped whaleboat that has been in actual service, and casts, made of the same composition as the dummy negro, of all kinds and sizes of fish—herrings, mackerel, halibut, flounders, narwhals, sharks, porpoises, etc. These are perfect reproductions, even the opalescent hues of the original live fish being faithfully copied. One exhibit seems at first glance somewhat out of place here. It is an Alaskan bear-trap, composed of a piece of whalebone about sixteen inches long, sharpened at each end, folded four times, and tied together with sinew. These are wrapped in fat and placed where the bear will find them. They are eaten greedily, the gastric juice of the bear's stomach dissolves the sinews, the whalebone straightens out, piercing the bear's viscera and killing him. In one section is a row of glass cases showing the different kinds of rigs of every fishing-boat used; also boats with wax dummies, showing the various methods of fishing.

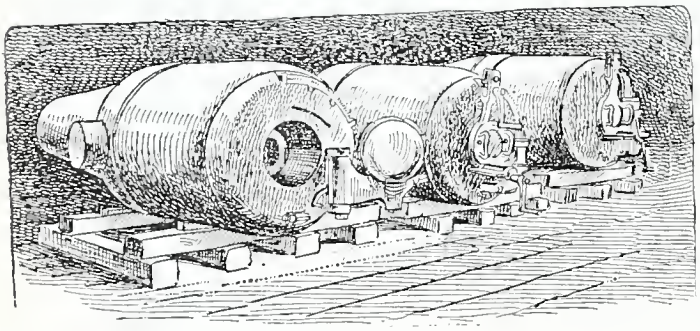
Next west of the Fisheries exhibit is that of the Patent Office, showing models of numerous inventions, chiefly interesting from the comparative exhibit of the first crude invention and every intervening link between it and the latest improved model. Thus the old-fashioned spinning-wheel, with its single spindle, is shown at one end of a line, at the other end of which is the power spinning-jenny with its 1,000 spindles in motion at one time. Along the south wall of this display is the most interesting part of the exhibit, consisting of cases of firearms, from the old flint-lock muzzle-loader to the latest patented repeating rifles. The next display, on the left, is devoted to relief maps, showing sections of the country with rivers, lakes, elevation of mountains, etc., true to scale. On the right, going southwardly, is the exhibit of geological specimens and surveys. Some of its displays are extremely interesting. Its center-piece is a connected and mounted skeleton of the

From the Patent Office.

Dinoceras, a prehistoric animal, whose frame seems to indicate that it partook of the nature of the mammoth and hippopotamus combined. There are framed glass transparencies upon which are colored pictures of the mountain and cañon scenery of the Far West; these are magnificent. The geological specimens are especially beautiful, particularly one case in which are shown large masses of colored stones, almost as beautiful and brilliant as rubies and emeralds. There are samples of fluorite, pale green in color; wulfenite, a beautiful reddish, glistening yellow; chalcopyrite, purple, gold, and brown in exquisite combinations; two kinds of malachite, the most beautiful vivid greens; tourmaline, a pinkish purple; agatized wood; beryl, etc.

All of these exhibits belong to the Interior Department, next south of which is the display of the Post Office Department, with oil-paintings of mailing scenes, models of river, lake, and ocean steamers, and postal cars; every method of mail-carrying, illustrated by dummy models; a full-size late-style postal car and a model post office. Among the dummies—all very lifelike—are represented a city carrier, a railway mail-service man, a dog-sledge and team, a horseback carrier in Western costume, and a mountain carrier equipped with snow-shoes, etc.

The next point of interest is the collection of the Smithsonian Institution, which proves a delight to all lovers of birds and beasts. Every species of quail and owl, gorgeous golden pheasants, funny woodpeckers, dainty pink flamingoes, elk, deer, and caribou, seals, sea-lions, and walrus, manatees,



Breech-loading Mortars.

sea-cows, and other species (extinct or nearly so), Rocky Mountain sheep and goats, and hundreds of others. As natural and attractive a feature as any is a family of thrushes, the male and female on the boughs of a tree, and the young within a nest with mouths wide open waiting to be fed. All sorts of ducks, rare lyre birds, eagles, hawks, etc., form a part of the exhibit. Life-sized dummies of Indians of various tribes, clothed in their peculiar costumes, and bearing pipes with carved wooden stems, etc., are an attractive feature. The most interesting are those of the Navajos, wrapped in their hand-woven blankets, the most artistic and durable fabrics woven by any savage race.

The next exhibit, turning toward the east, is that of the War Department, in which, of course, the most interesting displays are the weapons of every kind. The big guns, such as the new breech-loading mortars and huge rifled cannon, 33½ feet in length, attract immense crowds. In size the big Krupp gun to be seen at his exhibit is much larger than any shown by our Government, though in rapid firing the American guns excel, the largest being loaded and fired every two minutes. One of the mortars is 10 feet 9 inches in length, 42½ inches in diameter, and has a 12-inch bore. Its projectile weighs 630 pounds, and is thrown seven miles. Its explosive charge is thirty pounds of powder. It is of cast-iron, bound with shrunk steel hoops. The largest of the cannons is a monster, its weight being 116,000 pounds. Its projectile weighs 1,000 pounds, and requires a charge of 460 pounds of powder to fire it. Its effective range is ten miles, and every time it is fired it costs the Government $1,000. The smaller arms, as rifles, revolvers, sabers, etc., make an interesting display, and the old discarded patterns, which in their day have won important battles and assisted largely in the making of American history, are quite unique. As will be noticed, some of the mortar carriages are gigantic, being fully fourteen feet in diameter; while the coast defense and naval guns, though differently mounted, are surprising from their immense length, weight, and size. The dummies dressed to display the uniforms of the army from its first organization to the present time are vastly interesting, not only to persons connected with military organizations and historical students, but to people of every grade and class. Here may be seen the "Old Continental," in his blue suit with buff facings, who starved at Valley Forge and fought at Monmouth, Brandywine, and Yorktown; the modified costumes of 1812 and the Black Hawk wars; the plain uniforms of the heroes who stood with "Old Rough-and-Ready" Taylor at Buena Vista, and conquered, though outnumbered five to one; and the dragoons who rode with Scott into the City of Mexico and "reveled in the halls of the Montezumas." Then comes the equipment of the Western Indian-fighters, the uniforms of the Civil War, and those of the present day. There are also shown lithographs in colors of all uniforms, and in a glass case are displayed the chevrons, shoulder-straps, etc., of the various grades of rank, from corporal to general of the army. Figures of mules and horses harnessed to wagons, ambulances, field-pieces, etc., can be seen; but the chief display in this line is the group composed of Major-General Schofield and staff in gorgeous uniforms. Historic battle-flags and a complete outfit of every species of standard used by the Government are exhibited, as well as camp and garrison equipage and furniture, tools, band instruments, etc. An old forage wagon, originally with the Army of the Potomac, and which traveled over 45,000 miles, is quite a striking feature of this exhibit. Among curios, the "long Tom" of the privateer "General Armstrong," which repulsed the attack of a British squadron in the harbor of Fayal, in the Azores, attracts much attention and comment. There is also shown here a beautiful old bronze cannon, carved and ornamented with fancy trunnions, etc., bearing the royal arms of Great Britain. Upon it appear the inscriptions: "Made in 1759" and "Capitulation at Yorktown, 19 October, 1781." This

piece had probably figured in many a European battle before its surrender to the Americans at Yorktown.

Turning northward through the veterinary department of this exhibit, where are displayed skulls, bones, etc., indicating various diseases to which the horse and mule are subject, the State Department and Department of Justice are reached. The latter will prove a treat to the disciples of Blackstone, for here may be seen portraits of our grandest jurist and Chief Justice of the Supreme Court, Marshall, with Ellsworth on his right and Taney on his left. The other chief justices and all of the attorney-generals also appear, as do the reporters Howard, Peters, Black, etc. As the names are appended to most of the portraits it is useless to here specify their location. There is a large chart showing in different colors all of the United States judicial districts, so plainly laid out that any one may locate his district at once.

A Trophy from Yorktown.

Next, and occupying the northeast corner of the building, is the Department of Agriculture, showing first on the right a beautiful collection of tree-stumps and edible and poisonous fungi. On the left are predatory animals, stuffed. These are very lifelike. Next to them are wax reproductions of plants, berries, harmful and useful insects, etc. An inner room in the extreme northeast corner contains cases and portfolios of botanical specimens and photographs and other illustrations. Having completed the inspection of these displays the central exhibit should be visited.

Standing directly under the great dome of the building is what will probably prove the greatest curiosity of the Exposition to ninety-nine visitors out of every hundred. It is a section (in three parts) 30 feet long of one of California's giant redwoods, the diameter of which is 23 feet. Two of the sections are 14 feet long each; the other is only 2 feet long. The two long sections have been hollowed out, and a spiral stairway runs up from the lower to the upper long section, the two being separated by the short section, which acts as a floor between them. Before being cut the tree from which these sections were taken stood about four hundred feet high. This exhibit is surmounted by a glass dome. The rotunda in which the tree stands is a beautiful creation of the architect's and painter's arts. There are eight entrances to it through as many high arches, upheld by groups of two pillars on either side. These pillars are of steel, but are colored to represent bases of chocolate marble streaked with white, from which rise tall fluted shafts of malachite marble, topped with gilded capitals. Each arch entrance, looking inward from the second floor, is balustraded with ornamental iron-work. The dome is colored a pale blue, and upon panels ornamenting its sides are beautiful figures representing the arts and sciences. These are the work of a master hand, and possess rare merit and beauty. The general tone of the interior of the dome is light-brown, with a tracing of gold arabesques and other figures. The effect is very beautiful.

The Weather Bureau (F 19) is located northeast of the Government Building, near the Life-saving Station and the Battle-ship, in a building of its own. The regular observations incident to a weather station are here made twice a day. After work is done up-town, the Chicago force, largely augmented for the season, goes to Jackson Park and prepares and prints a weather map, going through all the operations usual at the Washington office. In the hall in the second story several short lectures on meteorological subjects, with lantern slides, are given every day. The bureau exhibits Peary's flag, but just back from Greenland, with a record of his observations there. The Weather Bureau exhibits a complete set of meteorological instruments in operation, and the entire work of forecasting, from the receipt of telegrams to the publication and distribution of weather maps, is carried on upon the ground in the presence of any one who may care to study the methods of the bureau. The various processes will be explained with a view to making the study of meteorology popular.

In close proximity the visitor finds a neat frame building which is the **United States Life-saving Station** (F 19). The building is 35 x 67 feet, two stories high, and has a lookout above. The interior is fitted up for living purposes, the lower floor having a spacious dining-room, kitchen, pantry, closet, and keeper's room, besides an entrance hall. The second floor, which is easily reached by a wide stairway, is given up to sleeping apartments. The station is in charge of Lieutenant McLellan, United States Revenue Marine, and is manned with the usual complement of men, surf-boats, apparatus, etc. During the World's Fair period, public exhibitions of boat-drills, including the use of the life-saving apparatus, are given daily for the benefit of visitors. Connected with the station are boats of various kinds, including the English life-boat and surf-boat, and also other apparatus, such as guns for firing life-lines, life-preservers, netting, lanterns, colored fire, etc. On the ground-floor, at the west end of the building, which opens out on a broad

Big Tree from California.

lagoon, is a large boat-room, connected with a broad launch-way, 120 feet in length. In the boat-room, before going to the rescue or for drill, the surfmen are attired in oil-skin coats and man the boats, the latter being easily launched by means of a steel track leading into the water. From a lofty look-out situated on the top of the building a view of the lake can be had. The cost of the building at Jackson Park is about $10,000, which does not include the boats and apparatus. The station at Jackson Park will be made permanent, and continue as a life-saving station after the close of the Fair. This makes the third life-saving station within Chicago city limits, the others being located at the mouth of the river and at South Chicago. The station is occupied by nine coast patrolmen and a keeper. The station is permanent, and is in every way a model one. It is a pretty two-story structure, built in the style now in vogue on the seacoasts and lakes, and is fitted up with all the modern appliances of life-saving.

A regular patrol system of the entire beach is kept up day and night in fair weather. To the tens of thousands of visitors who will visit the Exposition from the inland towns, these patient, daring men, who are looking constantly seaward, illustrate a story but little known away from the coast. They represent the hundreds of men who, on the lonely dangerous beaches of the country, watch year in and year out for the rocket, for the flag of distress, and the signal-gun, and who are always ready to risk their own lives to assist those in peril.

The light-house is one of the modern steel pattern, 100 feet high, and braced with guy rods in four directions. Four men are detailed to take charge of it during the Exposition, after which it will be taken down and sent to the mouth of the Columbia River, on the Pacific Coast, to warn mariners who approach that dangerous bar. It is a revolving light of the first magnitude, showing red and white, with the most powerful reflectors made. The two combined exhibits show the Government's method of warning those who go down to the sea in ships away from a dangerous spot, and the method of assisting them if they approach it.

The lifeboat used in this station is made of mahogany, diagonally planked, and of oak and ash. It is 34 feet long, 8 feet wide, and 3 feet 6 inches deep. One thousand pounds of gun-metal were used in the keel. The boat weighs four tons, and contains nine air-tight compartments. If upset it rights itself and expels all water in twenty-five seconds.

East of the Government Building, and close to the light-house, a low wooden structure marks the place where the **United States Naval Observatory** (F 20) stands. It consists of three small buildings, an equatorial telescope, a transit telescope, and a heliostat house. The latter contains apparatus for observing the face of the sun reflected upon a mirror in a dark room, an invaluable instrument for use in delicate astronomical observations. In the same house Prof. William F. Gardiner shows his time-system, regulated by astronomical clocks, and illustrates the manner of sending the standard time from Washington all over the States. Daily, at noon, Professor Gardiner causes a time-ball to drop from the top to the bottom of a post placed on the dome of the Government Building.

To the eastward of the light-house a curved pier extends into the lake, and seemingly moored to it, as if just arrived from a protracted cruise, is the United States Naval Exhibit, the line-of-battle ship **"Illinois"** (F 21), which is thus ably described by its constructor and designer, Mr. Frank W. Grogan:

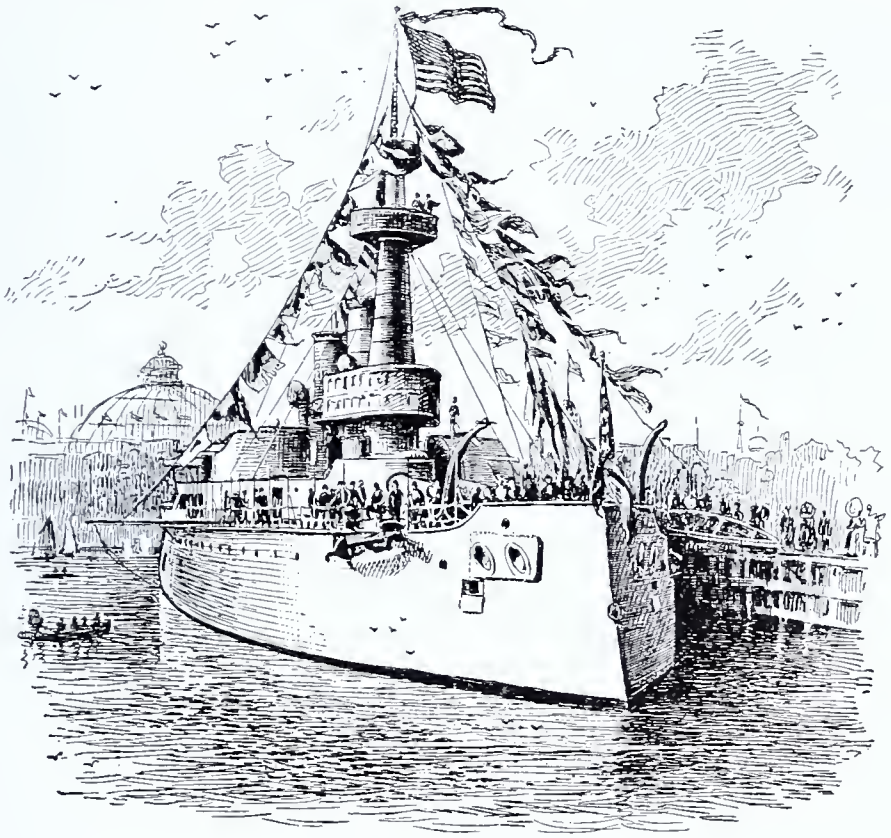
The idea of having a battle-ship (emblematic of power) for the Navy Department exhibit originated with Commodore R. W. Meade, U. S. N. The result of this conception is the "Illinois," which lies in Lake Michigan, at the foot of Fifty-ninth Street, apparently afloat, but in reality resting upon a substantial foundation of piling and heavy timbers.

Frank W. Grogan.

This exhibit serves the double purpose of being: First, a full-sized model, above water-line, of the latest type 10,300-ton coast-line battle-ships, "Massachusetts," "Indiana," and "Oregon," of the United States Navy, with proper facilities for showing the discipline, manner of living of officers and men, and for the display of the gun, torpedo, boat, and other drills, such as are customary on a man-of-war; and second, of serving as a building for the illustration of the various bureau exhibits, the greater portion of the berth-deck having been reserved for this purpose. The sides of the hull from berth to main deck are made of brick laid to the contour of the vessel, and finished with Portland cement. Below the berth-deck the ship is finished with steel plates extending well into the water. The sides of superstructure, turrets, redoubts, 13-inch and 8-inch guns, are of wood framing, also covered with cement laid on metal lathing. The other parts of the ship and fittings are made of materials similar to those used in the construction of a real vessel, such as the decks and their framing, military tower, chimneys, hatches, bridge, skylights, etc.

The exhibits from the different bureaus of the Navy Department are placed in their respective positions on board the ship, as far as practicable. Most of them were made especially for this purpose, but will be transferred for use upon genuine vessels of the navy at the close of the Exposition.

The "Illinois" has the same number of guns as her originals, and most of them are real. The exceptions are the 13-inch and 8-inch guns, which, owing to their excessive weights (62 and 14½ tons each, without their mounts), it was not practicable to place upon a structure of this nature. The magazines and shell-rooms are shown, also the manner of working the guns and torpedoes, and the handling of ammunition.



United States Battle-ship "Illinois."

The forward berth-deck has been reserved for the living-quarters of the crew, fitted out with furniture, lockers, etc., for their "messing" and "berthing." The after-deck has been fitted up and furnished with state-rooms, cabins, etc., to show the living-quarters of the captain and officers of a ship of this type. The actual living-quarters of the captain and officers attached to the "Illinois" are on the main deck. An electric light plant has been installed, with dynamos, search-lights, motors for working the guns, turrets, etc., and for illuminating purposes. The length of the "Illinois" is 248 feet on load water-line, and 65 feet 3 inches extreme breadth. The battery consists of four 13-inch breech-loading rifled guns; eight 8-inch breech-loading rifled guns; four 6-inch breech-loading rifled guns; twenty six-pounder Hotchkiss guns; six one-pounder Hotchkiss guns; two Gatling guns, and six torpedo tubes or guns. On the pier and beach adjacent to the battle-ship are shown the Naval Observatory buildings, with transit, equatorial telescope, photo-heliograph, and lime ball system, and samples of armor tests, torpedoes, anchors, cables, kedges, etc.

F. W. GROGAN,
Architect Navy Department Exhibit.

The Return from the Exposition.—Unless a night fête allures the visitor to prolong his stay in the grounds, he will now in all probability seek the element in whose proximity he is, and on one of the fleet of steamboats hie him to his much-needed rest—on the route to the city observing the line of electric buoys moored for his safety, and referred to in the opening chapter of this guide. If he has followed the route laid down for this day, well indeed has he earned his rest.

CHAPTER V.

THIRD DAY AT THE FAIR.

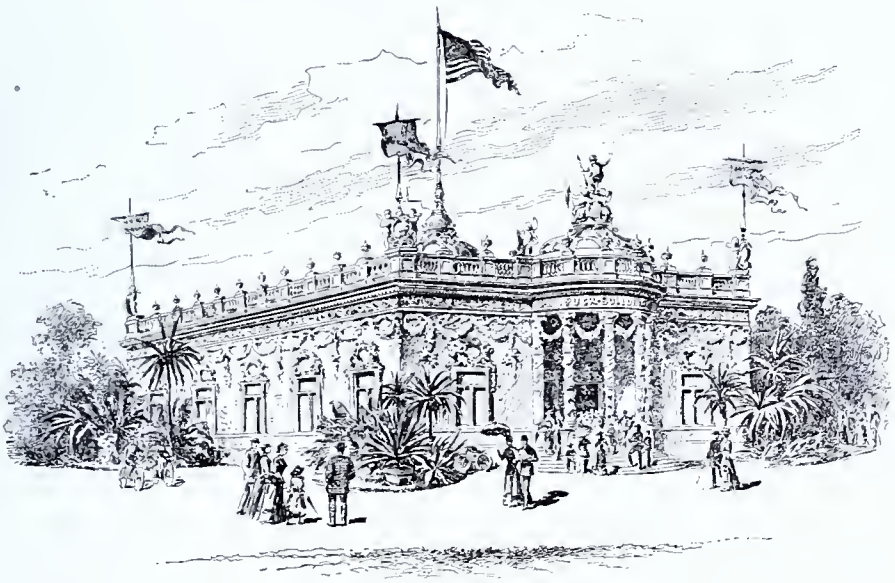
PREPARED for an early start on the third day, the visitor will take the cars at one of the stations of the Illinois Central R'd and enter the grounds at Sixtieth Street (G 12). As the trains stop at this station for the Plaisance entrance at Fifty-ninth Street (F 12), as well as for this (Sixtieth Street) entrance, it will be well for the visitor, if unaccompanied by a guide, to make sure, by inquiry, of reaching the correct entrance (a policeman, World's Fair guard or guide, or the railway conductor will indicate the proper direction to be followed to reach the Sixtieth Street gate). After entering the grounds the visitor will see to his right hand a building erected by the Ducker Portable House Company of New York, and known as the **Ducker Hospital** (G 14). The structure is built in interchangeable sections, which can be easily packed and removed and again set up. A hollow shaft between the floor beams admits of the introduction of fresh air, disinfecting fumes, etc., each room being furnished with registers, which may be shut or opened at pleasure. It has been adopted by the United States Government, recommended in Belgium, and has taken a special German medal.

From this building to that set apart for the little ones the route is straight toward the east. The **Children's Building** (G 15) at the Fair is located between the Woman's and Horticultural buildings, and near the pretty little Puck Building. It is a light, airy, graceful edifice, two stories high, and 150 feet long by 90 feet wide. It is built around a court, so as to give as much light, air, and out-of-door play-room as possible for the little ones; and to still further increase its capacity in this direction there is a playground on the roof, fifty feet above the ground, with flowers, plants, and trailing vines in profusion, and made thoroughly safe by a strong wire netting, which incloses it. It is a veritable child's world; its model kitchen has all kinds of miniature furniture, and the children are taught to set the table, make beds, etc. In the room for the older boys, modeling in clay, carving, carpentry, etc., are taught, while in the gymnasium physical culture methods are displayed. For the babies and little toddlers there is a well-appointed *crèche*, or day nursery, where they may be taken care of by competent nurses, who will feed and tend them while their mothers visit the exhibits. The children's exhibits also are here. In the library are found all manner of children's books, papers, and magazines, in all of the languages; in the play-rooms every species of games, dolls, and toys may be seen. This building is beautifully and appropriately decorated inside and out. The outer frieze is chiefly in tints of blue and gold, with sixteen shields, four on each wall, bearing each a child's figure clad in some national costume, and with the national flower or emblem. The library ceiling shows a design of the starry heavens, the Pleiades represented by soft, roseate cupids playing on a field of light, fleecy clouds. The assembly-room is full of quaint and beautiful pictures, and has a frieze whose treatment is light, airy, and graceful in the extreme, with panels representing scenes from Grimm's Fairy Tales. Between the windows, medallions bearing the signs of the zodiac, represented by cherubs, alternate with others showing the occupations and amusements of children. There are also scenes appropriate to the different seasons of the year. In the *slojd* room there is a representation of wood-carving, from the felling of the tree to its final adornment. In the deaf-mutes' room the pictures show the methods of amusing and instructing these unfortunates. Japan, France, Paraguay, and Guatemala have been liberal in their contributions of toys, etc., for this building.

In the assembly-room George Schreiber has painted six panels, 4 x 10 feet each, of such subjects as "Cinderella," "Briar Rose," "The Sleeping Beauty," "Red Riding Hood," "Babes in the Wood," "Silver Hair and the Three Bears," etc. There is also a beautiful wall-paper frieze designed by Miss Blanche McManus. Between the eight windows of this room are eight medallions representing child-life at different times and seasons; and on the opposite side are decorated panels. In each corner of the room are large landscapes representing the four seasons.

Just beyond and east of this building is a lovely little pavilion, the **Puck Building**

(G 15), which, as has been truly remarked, needs no sign. The merry little fellow's workshop and show-room can be distinguished readily enough by the artistic group in bronze which crowns the portico. It was designed by Mr. Henry Baerer, the celebrated sculptor, and represents Puck standing on an eminence from which he commands a view of the world, represented by the Exposition which surrounds him. In one hand he grasps the mirror which he holds up to nature, and which typifies the paper in whose pages are reflected in bright and pleasing colors the various scenes and happenings that come within his ken. The other hand holds the crayon with which he transfers to the sketch-block slung across



Puck Building.

his shoulder whatever of a humorous or picturesque nature may strike his fancy. His costume is the one with which we are all familiar, and which represents his concessions to nineteenth century conventionality —the claw-hammer coat and the plug hat. The artist has been remarkably felicitous in catching the spirit of Puck in the graceful figure and the merry face, bright and innocent, yet with a kindly appreciative smile at the numberless follies of mankind. At his feet, in half-reclining attitudes, are two smaller figures, Humor and Satire, representing his two most faithful allies and aids.

Adjoining the home of this merry little sprite on the east is found the exhibit of the **White Star Steamship Company** (G 15), consisting of a pavilion with a neat little portico, its pillars wrapped with rope, with a plaited rope capital. This represents the pilot-house of a steamer, and is filled with handsome models of both the old and new style boats of this line. These are perfect in every detail. In addition are shown reproductions of the smoking, dining, and reading rooms of the steamers "Majestic" and "Teutonic."

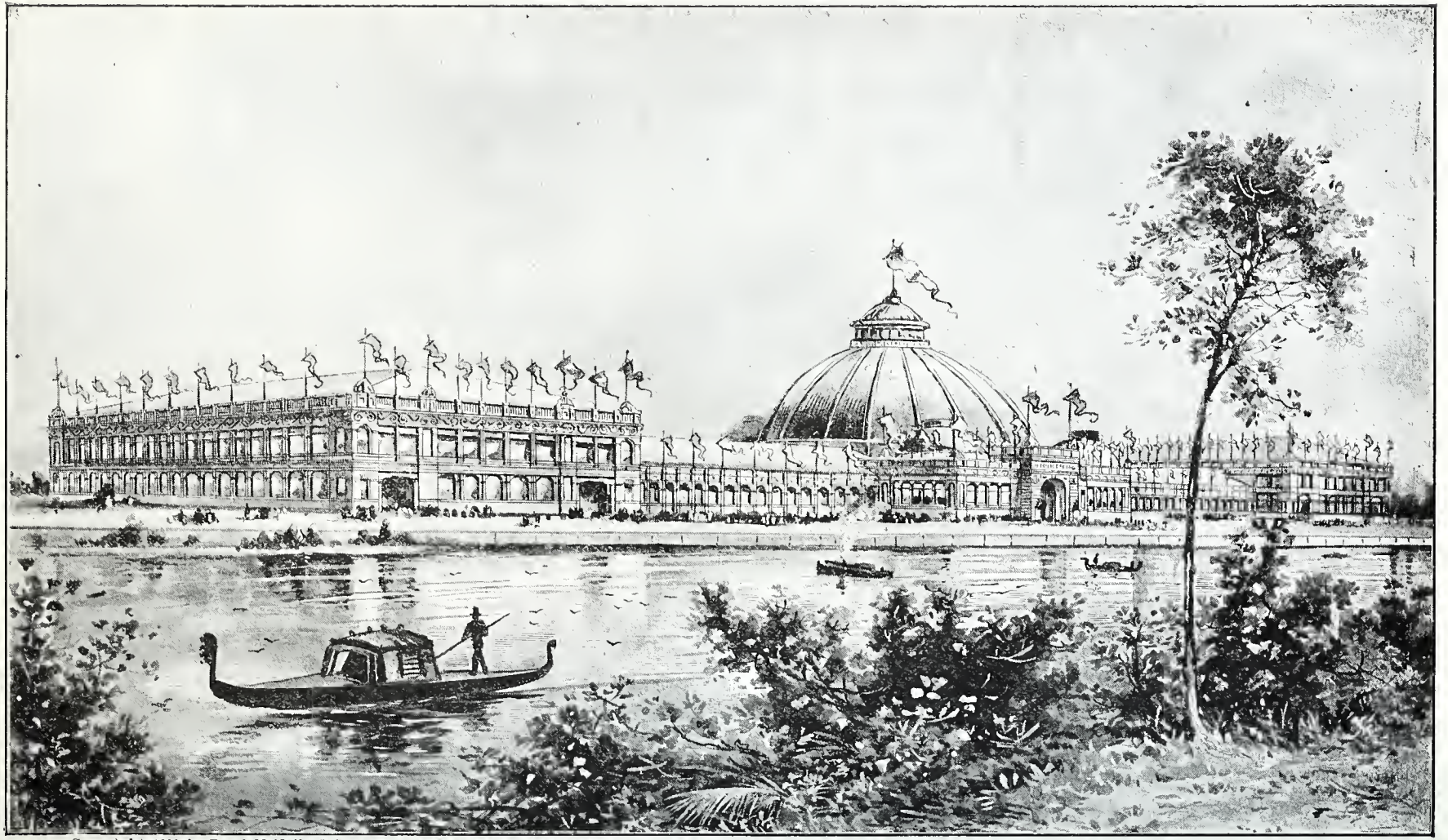
From this pavilion, turning southward along the shore of the beautiful lagoon, upon whose surface may be seen fleets of launches and gondolas and flocks of curious aquatic birds, one comes to the entrance of

THE HORTICULTURAL BUILDING

(H 15), just about opposite the center of the Wooded Island.

The Horticultural Building—W. L. B. Jenney and W. B. Mundie, architects—is 1,000 x 240 feet in dimensions, and lies on the west side of the park, facing the lagoon. The broad space in front, between the building and the lagoon, is devoted to ornamental gardens and parterres, and forms a part of the exhibit of the Floral Department. The varied nature of the exhibitions assigned to the Horticultural Department gave variety to the design. In the center is a glazed dome 180 feet in diameter and 114 feet high, for the accommodation of the largest palms, tree ferns, bamboos, bananas, and other tall-growing tropical trees and plants that can be procured and transported. To accommodate the great quantity of plants of moderate dimensions there are four galleries, or curtains, as they are technically termed, each about 270 feet long, connecting the dome and central pavilion with the two end pavilions. There are two of these galleries with glazed roofs, on each side of the dome, leaving a court 90 feet wide and 270 feet long

W. L. B. Jenney.



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THE HORTICULTURAL BUILDING.

between them. One of these courts is intended for an orange grove, and the other for a large tank of warmed water for the exhibition of the great Victoria-Regia, and the numerous and beautiful family of smaller Nymphæas and other water-growing plants. The great pavilions, one on either side of the building, are two stories high. The front end of the second story in either pavilion is a restaurant; the other parts of the pavilions are for the exhibition of wines, fruits, cut flowers, horticultural seeds, and implements, etc.—exhibits that require only the ordinary amount of light. In the building may be seen some of the finest specimens of tropical vegetation; the largest specimens and the greatest number of tree ferns, bird's-nest ferns, elkhorn ferns, palms, etc., ever exhibited. There is a silver model of this Horticultural Hall on exhibition in the building, made by Alberto Endweiss of Monterey, Mexico. It is eleven feet long and cost $5,000. The two restaurants, one in each pavilion, are particularly attractive because of the fine view from their windows and the very pleasing and appropriate surroundings of plants and flowers. A horticultural building, more than any other on the grounds, must indicate its purpose; it must be adapted to the preservation of growing plants, shrubs, and trees, and in consequence requires long, low galleries, not only with glazed roofs, but also with the maximum of light in the walls consistent with architectural effects. At the same time the building must harmonize, as far as practicable, with the surroundings.

Scene in Horticultural Building.

The style is the Venetian Renaissance, the order Ionic, with a broad frieze decorated with cupids and garlands. The treatment is gay and joyous, to conform to the lightness of the structure and the character of the exhibits. At either end, and nearest to the other and much higher buildings of the Fair with which it must stand comparison, are the two great pavilions. The central feature is a large pavilion crowned by a glazed wide-spreading dome, the most imposing portion of the building. In front of this pavilion is a highly ornamental pylon,

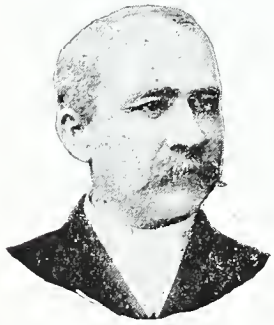
forming the main entrance, with a recessed vestibule decorated with statuary. On the face of the pylon are groups, one on either side, representing the "Awakening" and the "Sleep of the Flowers."

Thus, and in graceful diction, does Mr. Lorado Taft describe the artistic sculpture and statuary:

The sculptural decorations of the Horticultural Building, aside from the frieze, consist of six single figures and two large groups.

On the eastern front of each pavilion, at the ends of the building, are two figures placed on the level of the second story. The one on the south is called "The Painting of the Lily"—a process which the poet tells us is not necessary. The figure of a nymph is represented holding the lily and regarding it intently, with her brush poised in the air. The ancients attributed to these spirits of wood and field the care of plant-life.

The next figure is symbolic of the cultivation and use of the grape, and represents a faun, a joyous, soulless creature, holding in one hand a brimming beaker and in the other a bunch of grapes. The drapery of this figure is the tiger-skin, a favorite costume of Bacchus, the god of wine.



J. M. Samuels.

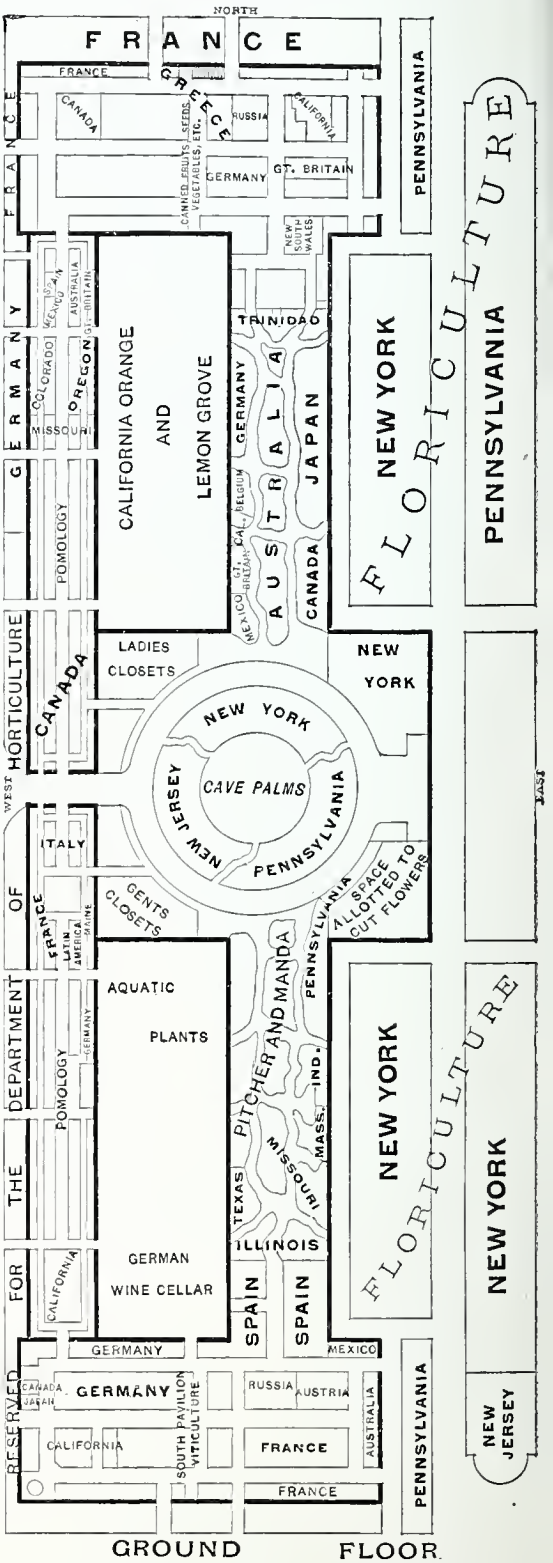
On the north pavilion is the draped figure of a woman, intended to personify the study of botany. In her hand she holds a scroll on which is inscribed the lore of that science.

The last figure, at the extreme north of the building, represents a gardener of the ancient type examining the bursting buds of a vine.

Just inside the vestibule stand two figures, each ten feet in height. The one on the right is a light, airy personification of Flora. She is poised on tip-toe and with outstretched arms holds aloft a flowering branch, to which she turns her smiling face. Around her feet are plants and blossoms profusely decking the earth in response to her glad presence. The motive of this figure was suggested by the well-known statue of "Hope," by Bodenhausen.

On the opposite side is the figure of Pomona. Her form is a full, matronly one; her smiling face suggesting amused disappointment as she struggles with the overflowing basket of fruit, which in spite of her development she is unable to lift.

The principal sculptural decoration of the building consists of two large groups just outside the main entrance. On the south side is the artist's idea of autumn. The composition has been called the "Sleep of the Flowers." The sculptor endeavored to suggest here the quiet, almost melancholy, spirit of autumn, and with this object in view has kept all lines as harmonious



GROUND FLOOR
HORTICULTURAL BUILDING.

and graceful as possible. The faces of the two sitting figures suggest sleep, and even the standing figure looks mournfully down

upon them, as though she too would soon join them in their slumbers. The only touch of animation is the single belated Cupid, who sits contentedly absorbing a bunch of grapes. This fruit is shown hanging in abundant clusters from the rocks on either side. At the feet of the figures is placed a branch of withered oak. The figures are entirely draped.

On the other hand is the springtime group, sometimes called the "Battle of Flowers." In this the artist has tried to express the vigor and push of awakening vegetation by means of broken and angular lines, making the composition as great a contrast as possible to the autumn group. In this we have the figures of the three nymphs, a faun, and two Cupids, all laughing heartily as they pelt each other with buds and blossoms. The faun is engaged in binding a garland around the waist of the central figure, while she in turn has her arms full of flowers which she uses in the mimic warfare.

The figures in these groups are about eight feet in height. The work required several months. The artist's principal assistant in the execution of this statuary was his pupil, Miss Julia Bracken.

LORADO TAFT.

In the frieze around the inside of the dome—painted by C. C. Coleman—are festoons and wreaths of the passion-vine; in the wreaths the names of men famous in horticulture and kindred arts.

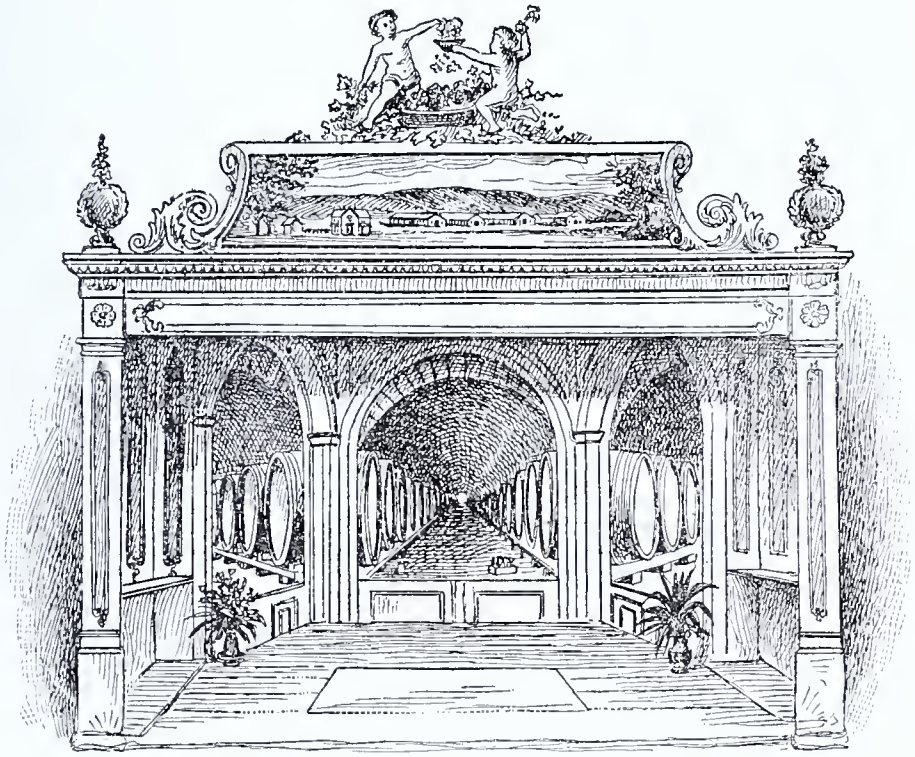
Classification.—The following is the official classification of this department (J. M. Samuels, chief):

GROUP NO.

20.—Viticulture—manufactured products, methods, and appliances.
21.—Pomology—manufactured products, methods, and appliances.
22.—Floriculture.
23.—Culinary vegetables.
24.—Seeds, seed-raising, testing, and distribution.
25.—Arboriculture.
26.—Appliances, methods, etc.

In the interior of the building the scene is full of pleasure for the lovers of nature's dainty garniture. The "quaint enameled eyes" of vernal flowers exchange glances with the buds that "sad embroidery wear." There are pale primroses and bold oxlips, dim violets and sweet daffodils, and fine examples of the tulip race, in which "beauty plays her idle freaks." The exulting florist marks with swelling pride the wonders of his hand. Yet a little while and no gradual bloom will be wanting—

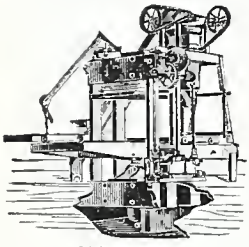
> From the bud,
> First-born of spring, to summer's musky tribes;
> Nor hyacinths of purest virgin white,
> Low-bent and blushing inward; nor jonquils
> Of potent fragrance; nor narcissus fair,
> As o'er the fabled fountain hanging still;
> Nor broad carnations; nor gay-spotted pinks;
> Nor, showered from every bush, the damask rose;
> Infinite numbers, delicacies, smells,
> With hues on hues expression can not paint,
> The breath of nature and her endless bloom.



Senator Leland Stanford's Wine Exhibit.

Under the dome in the central pavilion is a miniature mountain, surmounted with the rarest palms, ferns, trailing vines, and blooming flowers. This mountain artistically conceals the heating apparatus, and beneath it is a brilliant reproduction of one of the chambers of the Mammoth Crystal Cave in the Black Hills of South Dakota, which has been explored for thirty-four miles, its underground tunnels opening and closing into 1,400 rooms, glittering with diamond-like stalagmites and stalactites. Entrance fee, 25 cents.

To attempt to merely mention the most beautiful of the exhibits would be like placing before the reader an immense florist's catalogue. Therefore let us only say that nearly every flower known to savage and civilized man finds in this building a representative. Never before in the history of flower-shows has such a collection been gathered together, and the century plant now in bloom under the beautiful central dome may burst forth into flowers again before such another may be viewed.



Cider-Press.

Just west of this building, in its rear, are found the **Greenhouses** (I 14). These are not open to visitors usually, though there are times when special circumstances cause them to be thrown open to the public. As a general thing they are used only for the propagation and forcing of plants and flowers, which are afterward removed to the exhibit-rooms or set out in the parterres in front of the building, where are also the exhibits of a number of private florists.

Back of this building, to the west, is the **Official Photographer's Building** (J 14), with an able corps of operatives, and Mr. C. D. Arnold as chief. They alone are authorized to make and sell views of the grounds and buildings, and their work is first-class in every respect.

The new **Public Service Building** (J 14) is southwest of the Horticultural Building and west of the Choral Building. It provides offices for Chief of Construction Burnham and his assistants, and also for the engineers and others connected with the management of the grounds and buildings. It is situated just west of the Choral Building, lying immediately to the right of the Sixty-second Street entrance to the grounds. There is but little of interest in or about this building for the average visitor, and a brief inspection will satisfy his curiosity; when retracing his way toward the east he will find upon his right hand, opposite the lower or southern end of the Wooded Island, the Choral Building, or, as it is also known, the **Festival Hall** (J 15). Among the group of buildings at the Exposition probably none have been assigned a more beautiful location than Festival Hall. Standing as it does upon the very shore of the lagoon, and at a point where the two great promenades meet, it has at once prominence and beautiful surroundings.

Its location enables it to be seen from different parts of the grounds, across the lagoon, with its beautiful island and green shores. To the one side stands Horticultural Hall, while the Transportation Building stands on the other.

The style of the building, which is Doric, makes it simple and severe in treatment; its form, which resembles an amphitheater surmounted by a dome, gives the building, both externally and internally, a rounded form, from which project, on the four sides, porticoes, the one facing the lagoon being the principal entrance, and enriched by fluted Doric columns 6½ feet in diameter. From the portico leads a flight of spacious steps, at the foot of which stand two statues, being reproductions of celebrated marbles of Handel and Bach.

On either side of the portico are panels in relief work representing the Progress of Music, and in the panels over the doors are relief portraits of Glück, Berlioz, Wagner, Schumann, Schubert, Mozart, Mendelssohn, Bach, Handel, and Beethoven.

The interior has the form of a Greek theater, except that the chorus of 2,500 voices occupies the part assigned by the Greeks to the stage, and thus it becomes amphitheatrical in form. There are no galleries of any kind to obstruct the view or sound. The building seats 6,500 persons. The decoration of the interior is in the same order as the exterior, in relief work and color. A large *foyer* extends around the building, giving ample room for promenades.

FRANCIS M. WHITEHOUSE.

Leaving this building and turning to the left the visitor will find a beautiful little bridge, from which he may obtain a fine view in every direction. Toward the north, upon the left-hand side, the eye takes in the airy building devoted to floral displays, the large State Building of Illinois closing the vista; to his right the west shore of the Wooded Island, with its queer Japanese structures, rose-gardens, and sphinx, meets his gaze. Turning his face toward the south the gorgeous façade of the Transportation Building, and the beautiful but less highly ornamented ones of the Mines and Electricity buildings, are seen, while to the east and northeast loom up the gigantic Manufactures and Liberal Arts, the United States Government, and Fisheries buildings.

Having exhausted the pleasures of the different views presented from the bridge, the visitor crosses to the east and steps upon the **Wooded Island** (J 17). Turning off to his right he finds a pathway leading to another bridge, crossing to another and smaller island known as **Hunter's Island** (K 17). To the right of the bridge he will notice a very primitive structure built of logs with the bark still on them, just such a cabin as the backwoods of Kentucky or

Tennessee can show to-day in their secluded districts. This is a reproduction of the cabin of one of America's quaintest characters, David Crocket, who as hunter, statesman, jester, and patriot was unsurpassed. One of the heroic band of Texans who to a man perished in the Alamo, it was recorded of him and his comrades: "Thermopylæ had her messenger of defeat, but the Alamo had none!" In the cabin are many relics of the noble old hunter and of other rude but heroic men of the Western borders. The fittings of the cabin are in harmony with its exterior; deer-horns, flint-lock rifles, wooden benches, etc.

But a short distance to the east is seen the **Australian Squatter's Hut** (K 17), a true copy of that antipodean structure. It is located on the east end of Hunter's Island, to the right of its neighbor, Davy Crocket's cabin. In the outlying district of that immense island

The Hoo-den.

Australia, there are thousands of just such huts occupied by hardy shepherds and cattlemen. Within are seen whips, saddles, sheep-skins, culinary utensils, etc., in everyday use among the frontiersmen of that country.

Turning back from this homely edifice and recrossing the rustic bridge, the tourist walks first east and then northward along a pathway and finds upon his left hand, near the southeastern bank of the larger island, the **Rose Garden** (J 17). This garden consists of about 1¼ acres of ground, and there are nearly 2,000 varieties of roses shown here. The ground is surrounded by a wire fence six feet high, having four entrances. South of the garden are seen all kinds of plants. Proceeding farther north are found groups of ornamental leaf trees, of various kinds, and popular shrubs, natural to this country and latitude. The center of the island is novelly treated, having old-fashioned gardens, rustic seats, stone edgings, and many winding paths. The beds are all filled with sweet-scented shrubs. North of this is the German exhibit, consisting of a large show of standard roses and herbaceous plants, a specialty being made of dwarf roses.

Still northward, about the center of the island one encounters **Baur's Sphinx**, which he calls "The Secret," and which differs

greatly from the old Egyptian idea of this fabulous monster. His inspiration is derived from a passionate little poem by Heine, entitled "The Sphinx." The figures are strongly modeled and the artist's ideas well carried out in this statue.

At the northern end of the island are the quaint but beautifully decorated edifices erected by our Japanese guests. These structures represent the **Hoo-den,** or **Phœnix Palace** (G 16). The picture here presented portrays the original Hoo-den Temple, Nji, near Kioto, Japan. It is one of the groups of the Bidodins. It is built with tiled roof. The cross-trees are logs, the ends beautifully carved with heads of lions. The temple is intended to represent the Japanese fabulous bird, the Hoo. The central part is two-storied—this is the body of the bird; the colonnades right and left are the wings; the corridor at the back forms the tail. The two bronze phœnixes on the top are 3½ feet high. They are made so flexible that the wings and heads are moved by the wind. The temple dates back to 1502, but it was begun over twelve hundred years ago. It was originally the private house of a celebrated noble poet (Kawa-ra-nosa-clea-pin). After his death it passed into the hands of the imperial family and was converted into a monastery. After a hundred years it was dedicated to Amedia, the Buddha of Japan. She is the ideal of boundless light, the goddess of wisdom, the ruler of the heavenly paradise. The decorations of the temple are all by famous artists. The paintings represent twenty-five festivals. All the gods and goddesses, the Buddhists believe, have the power of either bestowing blessings or inflicting curses, and deal out to mortals their degree of merit, which entitles them after death, if worthy, to a place in the pure lands of the West, where the saints dwell. The altar is covered with gold lacquer; the bronze and wood carvings are very fine. A large figure of Amedia is said to have been carved by a prince imperial who was a devout Buddhist. The ceiling of the room is inlaid with mother-of-pearl, lacquer, and bronze. It is remarkable that the temple has withstood the ravages of time and war. It has been the scene of many a battle, and sheltered warriors bold. Heroes who have performed great feats of valor found death under its portals sweeter than defeat.

In front of the temple is a beautiful lotus-pond. The lotus is the sacred flower of the Buddhists. It is a symbol of purity, chastity, single-mindedness, and usefulness, as its roots are edible. The lotus-flower always suggests thoughts of Buddha. Buddhism was brought into the country from India and China. The Sin-tu faith was formerly the worship of the people. It can not be said that Sin-tu faith means religion, for it is hero worship, reverence to the dead, to imperial ancestors, and to great men. Shrines to loved ones are erected of stones and bronzes placed on the lawn, or in the tiny garden of the humble home, and fresh flowers are placed or incense burned every day for hundreds of years. A day each year is commemorated for the honoring of all the dead.

The Hoo-den built on the Wooded Island for the Fair is after this plan, with a few changes. The interior decorations are more beautiful and magnificent. The center hall is a fac-simile of a room in the Nijo Castle, Kioto, built by Tokugawa Iyeyasu, a shogun, in 1601. The shoguns ruled seven centuries, their reign ending with the year 1868. Then the mikado came forth from his long seclusion to govern the empire. Everything used in the building of the temple has been chosen with the greatest care, and no expense spared. All the paintings, bronze, wood-carving, and lacquer for the interior decorations have been the work of picked artists, at the Fine Art School, Niyemo Park, Tokyo, under the supervision of Mr. K. Okakura, the director of the school. Mr. Okakura superintended the completion of the temple. It is without doubt one of the most expensive buildings erected on the Fair grounds, and the Japanese exhibition is one of the most entertaining and costly. The building is a gift to Chicago from his highness the emperor —a magnificent present.

At the northeast end of the island a graceful bridge leads the visitor again to the mainland, where he finds himself confronted by the light and graceful structure, with its annexes, devoted to fish and fishing exhibits, and known as

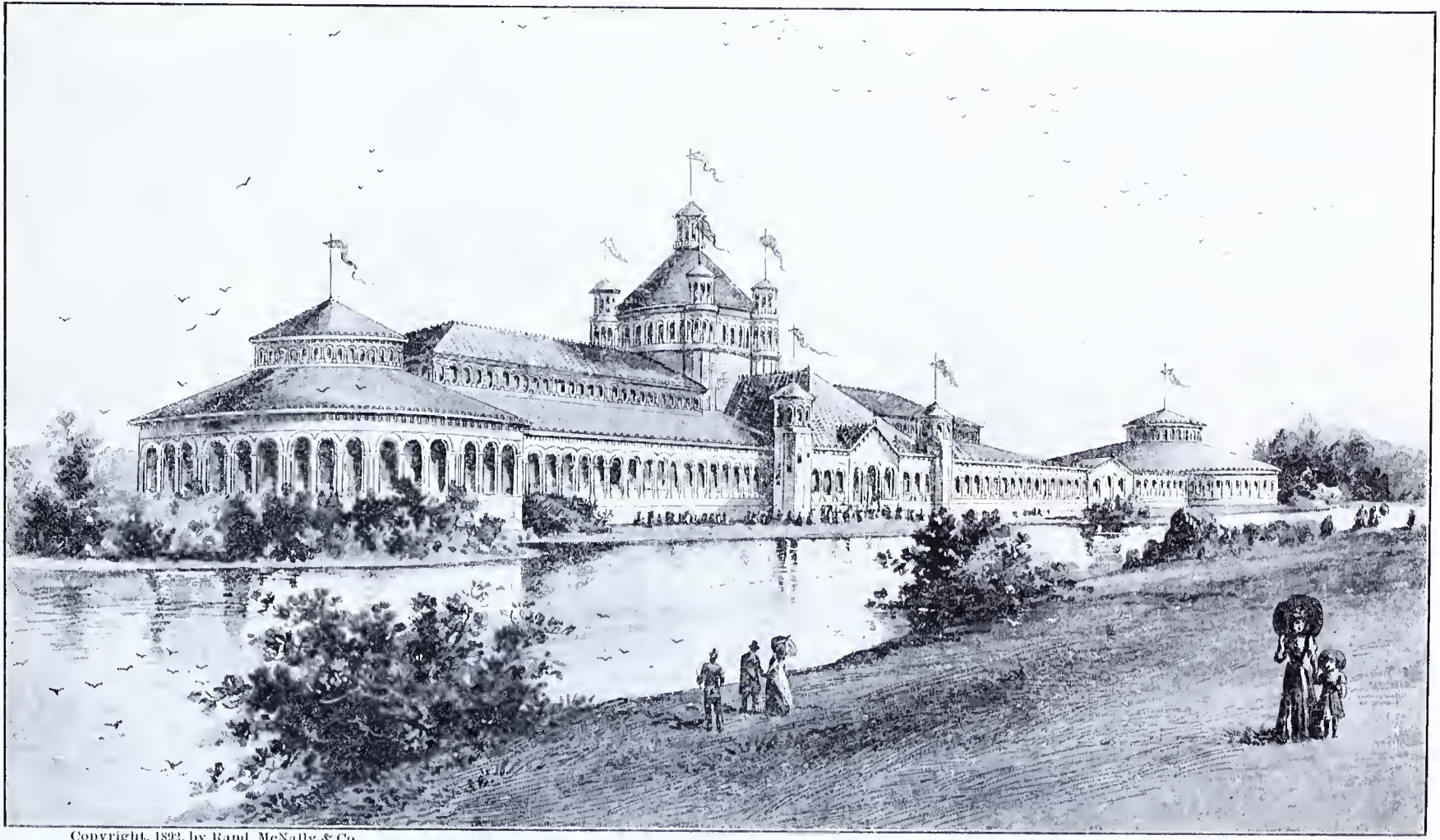
THE FISHERIES BUILDING

(F 18). It embraces a large central structure, with two smaller polygonal buildings connected with it on either end by arcades. The extreme length of the building is 1,100 feet and the width 200 feet. It is located to the northward of the United States Government Building.

In the central portion is the general fisheries exhibit. In one of the polygonal buildings is the angling exhibit and in the other the aquaria. The exterior of the building is Spanish-Romanesque, which contrasts agreeably in appearance with that of the other buildings.

To the close observer the exterior of the building can not fail to be exceedingly interesting, for the architect, Henry Ives Cobb, exerted all his ingenuity in arranging innumerable forms of capitals, modillions, brackets, cornices, and other ornamental details, using only fish and other sea forms for his motive of design. The roof of the building is of old Spanish tile, and the side walls of pleasing color. The cost is about $200,000.

In the center of the polygonal building is a rotunda sixty feet in diameter, in the middle of which is a basin, or pool, twenty-six feet wide, from which rises a towering mass of rocks, covered with moss and li-



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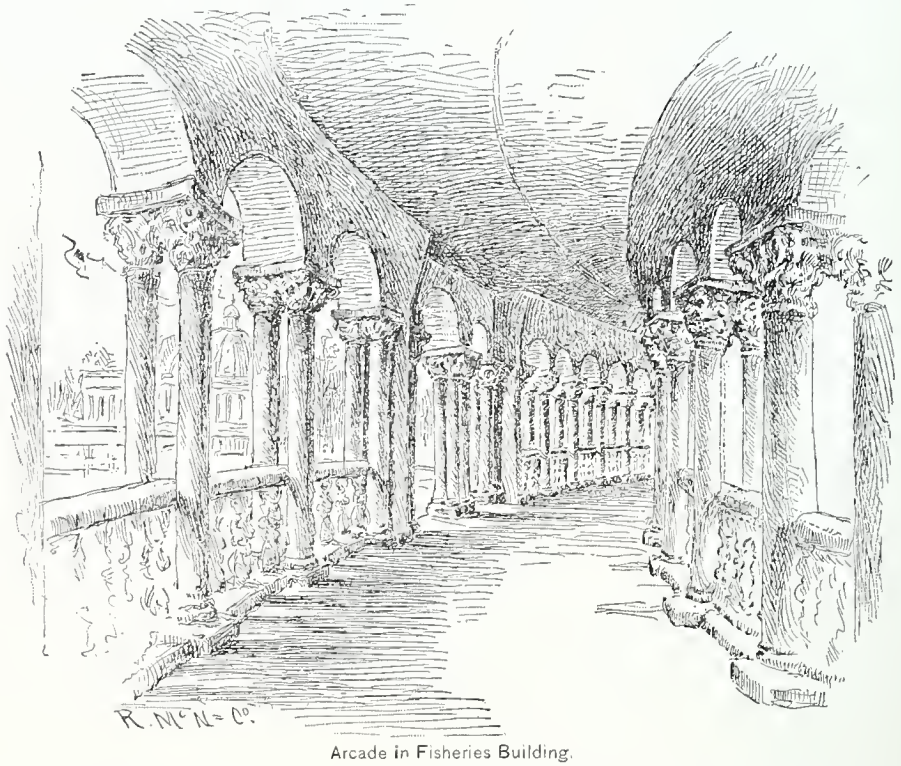
THE FISHERIES BUILDING.

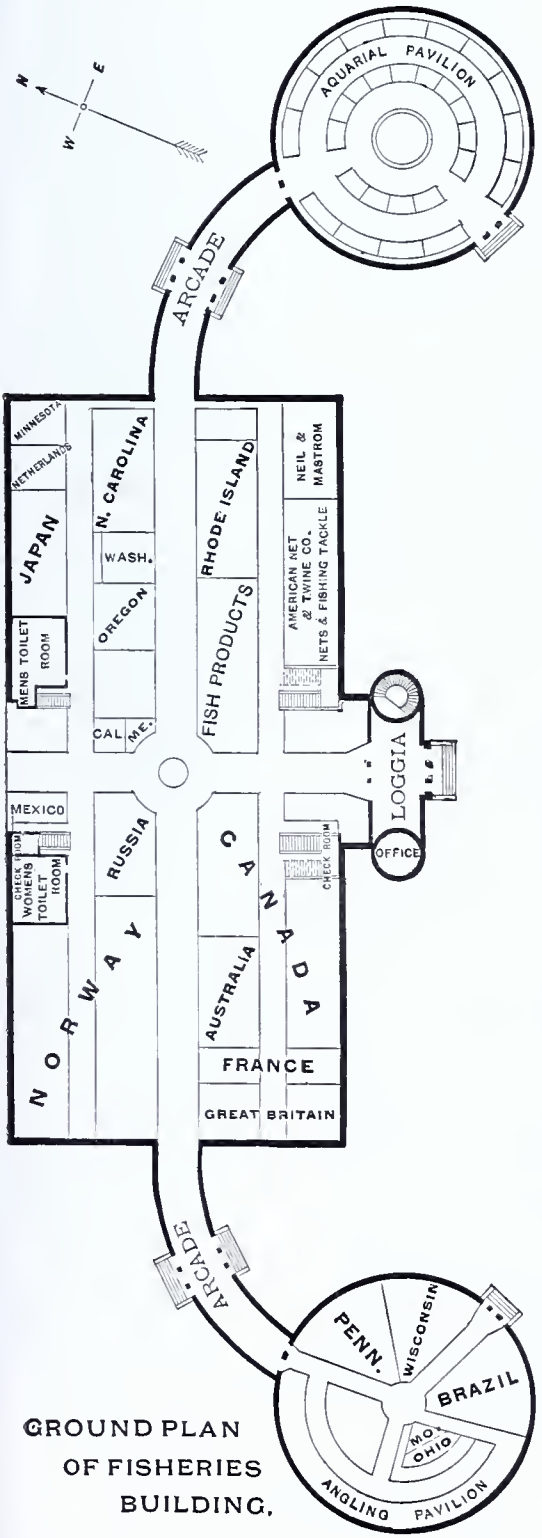
chens. From clefts and crevices in the rocks crystal streams of water gush and drop to the masses of reeds, rushes, and ornamental semi-aquatic plants in the basin below. In this pool gorgeous gold-fishes, golden ides, golden tench, and other fishes disport. From the rotunda one side of the larger series of aquaria may be viewed. These are ten in number, and have a capacity of 7,000 to 27,000 gallons of water each.

Passing out of the rotunda a great corridor, or arcade, is reached, where on one hand can be viewed the opposite side of the series of great tanks, and on the other a line of tanks somewhat smaller, ranging from 750 to 1,500 gallons each in capacity. The corridor, or arcade, is about fifteen feet wide; the glass fronts of the aquaria are in length about 575 feet, and have 3,000 square feet of surplus. The total water capacity of the aquaria, exclusive of reservoirs, is 18,725 feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons is devoted to the marine exhibit. In the entire salt-water circulation, including the reservoirs, there are about 80,000 gallons. The pumping and distributing plants for the marine aquaria are constructed of vulcanite. The pumps are in duplicate, and each has a capacity of 3,000 gallons per hour. The supply of sea-water was secured by evaporating the necessary quantity at the Wood's Holl station of the United States Fish Commission to about one-fifth its bulk, thus reducing both quantity and weight for transportation about 80 per cent. The fresh water required to restore it to its proper density was supplied from Lake Michigan. J. B. Mora was selected by the United States Fish Commission to decorate the aquaria, which constitute one of the chief attractions of the Fisheries Building. These aquaria, while seemingly all alike, are of two kinds—those for fresh-water and those for salt-water fish. The sweet-water aquaria represent the rivers and lakes of the United States, such as the Mississippi, Hudson, Colorado; Lakes Michigan, Superior, etc. As nearly as possible the scenery and conditions of the beds of these waters have been reproduced. The salt-water aquaria give different views of tide-water rivers, estuaries, etc., filled with salt water, and representing the rocks, gravel, sand, etc., peculiar to their beds. A beautiful feature is a grand fountain in the center of the rotunda, surrounded by large aquaria. In the fountain there springs up a rocky mass, twenty-two feet high, covered with moss, lichens, and aquatic vines and plants, and from small crevices in it spout streams of clear water, which fall back upon the rocks, and thence down into the fountain's basin. Mr. Mora also prepared the decorations for the Illinois fish exhibit, consisting of a large fountain, thirty-six feet high, from which the water descends in miniature cascades from rock to rock until it reaches several little lakes, in which are the fish. Across one of the lakes is a small rustic bridge, lending an additional element of beauty. In the interior of this fountain, with an entrance at one side, is a grotto decorated with stalagmites and stalactites. The whole represents a natural landscape, with plants, trees, etc.



Arcade in Fisheries Building.

Classification.—The following is the official classification of this department (Capt. J. W. Collins, chief):



GROUND PLAN OF FISHERIES BUILDING.

GROUP NO.

37.—Fish and other forms of aquatic life.
38.—Sea fishing and angling.
39.—Fresh-water fishing and angling.
40.—Product of the fisheries, and their manipulation.
41.—Fish culture.

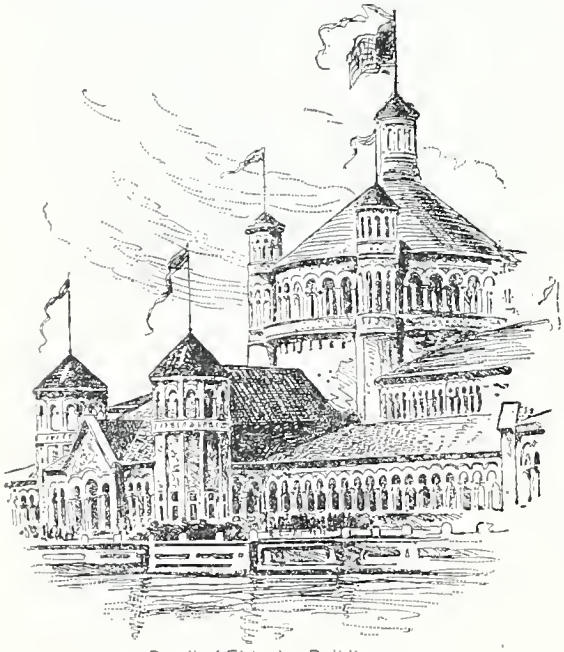
The greatest interest of the average visitor to this building centers in the room where the live fish are to be seen, and indeed this is one of the most interesting of all the Exposition displays. In warm weather its grotto-like interior is cool and pleasant, and the drip and plashing of its fountains' waters soothe the hearer's senses to a delicious state of rest and quietude. The gaudy fishes, whose pool is the central basin, charm the eye by their bright colors, while the rush and lightning-like turnings of the pike, pickerel, gar, and other piratical denizens of the aquaria amaze by their swiftness and dexterity. Beautiful speckled trout from the streams of the Atlantic and Pacific water-sheds; curious sun-fishes, or, as the boys used to call them, "tobacco-boxes"; and graylings, fully as beautiful, in a quiet way, as the brook-trout, are seen on every hand. To offset the beauty of these specimens there are hideous crawling sea-lizards, that suggest the forms seen in nightmares, and clumsy looking turtles by the dozen.

The tank containing specimens from the Mississippi and Missouri rivers is the largest of all, being 70 feet long, 12 feet wide, and 9 feet deep. Dog-fish, bass of several kinds, croppie, drum, pike, pickerel, gizzard shad, all kinds of cat-fish, buffalo, sturgeon, shovel-fish—armored on the outside but boneless within—gar, spoon-bill cat-fish, which are not cat-fish at all, but a species of sturgeon, and many others may be seen. Some of the cat-fish weigh nearly two hundred pounds, and these will prove a revelation to those of the piscatorial fraternity from "down East," where the largest members of this species never exceed a weight of two or three pounds. This tank takes up the eastern half of the first series of aquaria immediately surrounding the crystal pool.

There are white-fish and grayling from the Great Lakes; muscallonge from Northern New York; pompanos, red snappers, and croakers from the Gulf of Mexico and Galveston Bay. Lake cat-fish, suckers, rock, white, and black bass; blob, pike, perch, eel-pouts, and curious water-dogs are plentiful. The Wisconsin lakes and streams furnish many varieties, and Pennsylvania, North Dakota, and Missouri have supplied collections of every species of their fishes. Minnesota and New York also show their many varieties. Rhode Island has a fine display, as has also North Carolina. The Government displays from the hatcheries, and also from their sea and fresh water catch, are magnificent. They consist of almost every variety of fish from the Pacific and Atlantic coasts, as well as from the interior lakes and streams. Illinois exhibits her fishes in ornamental open pools formed by a beautiful fountain, constructed for this purpose. The idea is quite a unique one.

Not only is the fish display not limited to

live representations of the various species of food fish and those noticeable only for their beauty, but there are specimens preserved in alcohol, casts of others, fish packed in tin and wood, and even destructive fish, snakes, turtles, predatory birds, and other enemies of the fish tribes. In fishing appliances the exhibit is on a comparative basis, showing hooks, lines, trawls, nets, spears, etc., beginning with the crude implements of savage tribes and bringing the exhibit down through the various stages of improvement to the latest improved apparatus of the present day. Along with this exhibit is presented a history and statistics of the conditions of fishing industries for the last



Detail of Fisheries Building.

400 years. Fish culture, which has made great strides in the last twenty-five years, has not been neglected, nor has the sport of angling, as contra-distinguished from commercial fishing. The true disciple of quaint old Izaak Walton, who fishes from a pure love of angling, and who will spend money freely, and tramp a dozen miles and feel recompensed by "a glorious nibble," finds here a splendid array of tackle to delight him. Split bamboo rods, genuine "Old Kentucky" reels, silk lines, gut and sinew snoods, etc., of every grade and design, may be noted. To return to the commercial aspects of the subject, the machinery and appliances used in curing, salting, packing, and tinning fish are shown, and also the oils, leather, etc., obtained from marine animals. Sponges, corals, pearl shells (rough and manufactured), form one branch of the display. To specify the plan of the exhibit it is only necessary to say that in the most western of the three buildings is the display of angling apparatus of all kinds, American and foreign, entered for competition. The collection here shown is the most complete ever attempted in the history of expositions. Books, engravings, paintings, specimens, in short everything that has a bearing upon the subject of angling, may be seen. Upon the adjacent waters of the lagoon opportunity is offered for tournaments in the various methods used in fishing, as fly-casting, bait-fishing, trolling, skittering, etc. Fishing-camps, from canvas tents to log cabins and portable houses, and specimens of small fishing-craft are displayed along the banks of the lagoon. In the other wing, as has been already noted, are the large beautiful aquaria, filled with their finny inhabitants. The main building contains the other exhibits mentioned, as the cured products, boats used in the fisheries, etc. An object of unusual interest is the complete skeleton of a humpback whale of moderate dimensions, wired together, with every bone in its proper place. This whale was found stranded on a beach on the Pacific Coast, was bought by the citizens of the city of Tacoma, and was denuded of its flesh and brought to this building, and here wired together. While not a very large specimen, and of a species far inferior in size to either the sperm (or white) whale or the "right" whale of our old Arctic and Pacific whalers, yet it serves to give one at least a fair idea of the proportions attained by some species of the class of animals of which it was a humble member. It is suspended over the Washington exhibit. Of the foreign nations, Norway is more largely represented in this building than any of the others, and her display is exceedingly fine. To give some idea of the magnitude of the fishing industry to this nation, it is probably sufficient to say that its take of codfish in three months amounts to 50,000,000, and that 40,000 of its men are engaged in fishing pursuits. Walrus and seal fishing are displayed, and a number of boats, including the famous Lister boat (a new model of a fishing-boat). A Norwegian fisherman's hut is shown; also stuffed birds, etc. To aid the visitor in tracing these exhibits, a route has been planned as follows:

In the west wing of the building are the displays of Ohio, Missouri, Brazil, and the fresh-fish exhibits of the Pennsylvania and Wisconsin fish commissions; also that of *Forest and Stream* and the *American Angler*, consisting of angling and hunting trophies, and a large collection of paintings and engravings. Here too are displays by manufacturers of rods, reels, lines, etc. Entering by the western door, the first exhibit to the right is that of Great Britain, consisting principally of fishing-tackle, nets,

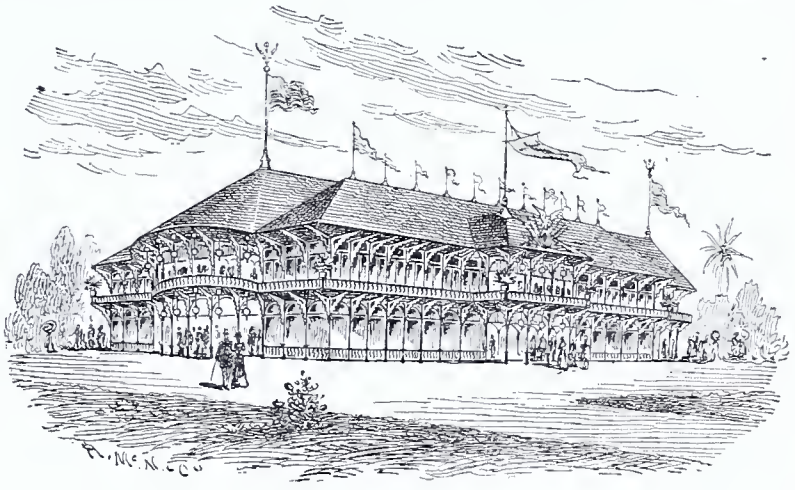
A Whale's Flipper.

seines, linen lines, etc., and a model Irish fishing-school. The next exhibit is that of France, east of which is the large display of New South Wales, showing a very large collection of preserved and dried fish, fishing-boats, nets, tackle, and groups of stuffed seals. Opposite is the Norwegian exhibit, already noticed, and adjoining, on the right, is the collection of Canada, a very complete one, among which is a stuffed white whale, sixteen feet long, and a model schooner, such as is used by the fishermen of Newfoundland and Nova Scotia, 30 feet long, 8 feet beam, and 6 feet draught, fully rigged and equipped. East of Norway are the exhibits of Russia, Maine, and Massachusetts. Of the latter, Gloucester occupies a prominent place, with models of a succession of schooners and their rigs, dating from 1623 down to 1893. The paintings, figures, and inscriptions of this exhibit are worthy of note. East of the central aisle are some private exhibits, also those of Oregon, Washington, and North Carolina. The Oregon exhibit contains the skeleton of an immense whale. Japan is next north of these displays, with a very large exhibit, consisting of models of the different kinds of boats used in that country, as well as every species of fin and shell fish, bait, hooks, etc. Their hooks are smaller than ours and are made of superior steel, so as to have about the same strength. The collection of photographs illustrating the fishing industries of the "Flowery Kingdom" is very complete and interesting. East of Japan is the exhibit of Holland, the leading feature of which is a full-rigged herring lugger. Minnesota is next east, showing preserved and dried fish, stuffed aquatic birds, etc. The private display of the San Diego (Cal.) high school is interesting, and the display of reels shown by B. C. Milan & Son of Frankfort, Ky., and the exhibits of the James R. Neal Co. of Boston, Mass., Max Ams, Wolff & Ressing, A. G. Spalding & Bros., J. A. Moore & Sons of New York, R. Connable & Sons, Petoskey, Mich., George W. Boyd, Harrisburg, Pa., and others will interest all anglers. Of course every one will go to see the large live alligators penned in the lagoon near this building. They can be found in the water near the bridge which crosses the lagoon from this to the Government Building, and are located just to the left of that portion of it which touches the shore nearest to this (the Fisheries) building.

Porcupine Fish.

Leaving this building by its north front, and turning to the left, the visitor finds a roadway leading to a bridge which crosses the lagoon toward the Illinois Building. On the near shore upon his right hand one sees a fine building used as a restaurant, and known as the **Cafe de Marine** (F 17). This building is 100 x 130 feet, three stories high. It is French-timbered Gothic. It is a very picturesque building, with four round towers, four square towers, and a very high, steep roof. The building is covered with plaster, the roof shingled. The interior is all open, and it is so arranged that the rooms and veranda can be thrown into one. It is to be run as a fish-restaurant. There will be nothing sold or served but shell-fish, poultry, and game. Opposite the south entrance is the grand staircase leading to the second floor, which is all open as one large room, with a balcony looking down into the main floor.

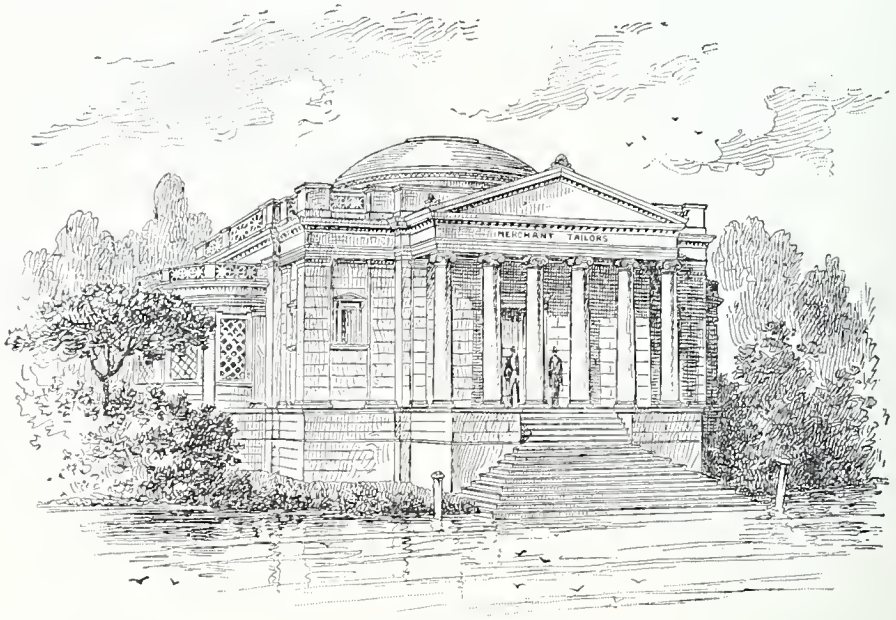
Crossing the bridge above mentioned, whence a beautiful view toward the southwest and southeast is obtained, the visitor finds on his right hand the **Merchant Tailors' World's Fair Building** (E 16). This structure is 55 feet 9 inches square, inside measurement, with porticoes front and rear, which are alike. The building is 94 feet



Polish Cafe.

each way, over all. The interior of the main room is octagonal in shape, forming a small room in each corner. Upon the north and south sides are semicircular rooms, 14 x 22 feet; and ladies' and gentlemen's toilet-rooms. The walls are finished in cream and gold, and beautifully decorated with mural paintings in oil, on canvas, rep-

resenting the eight great historical periods of dress. First scene, Adam and Eve making aprons of leaves; second, a barbarian scene; third, Egyptian; fourth, classical Greek; fifth, medieval; sixth, Renaissance; seventh, Louis the XIV. to XVI.; eighth, modern. There are also six frescoes emblematic of the trade. The floor leading from the entrance is covered by one of the finest pieces of ceramic mosaic ever brought to this country, designed and made especially for this building by Maw & Co. of Shropshire, England. The building is in the form of a Greek temple; in its details, a reproduction of those of the Erectheum at Athens, finished about 410 B. C., planned by Pericles, and erected under the supervision of Phidias, the great Greek sculptor. The details are most elaborate and beautiful, and some of them have never before been reproduced in modern architecture. The tailors of the United States may well be proud of it. S. S. Beman was the architect of the building.



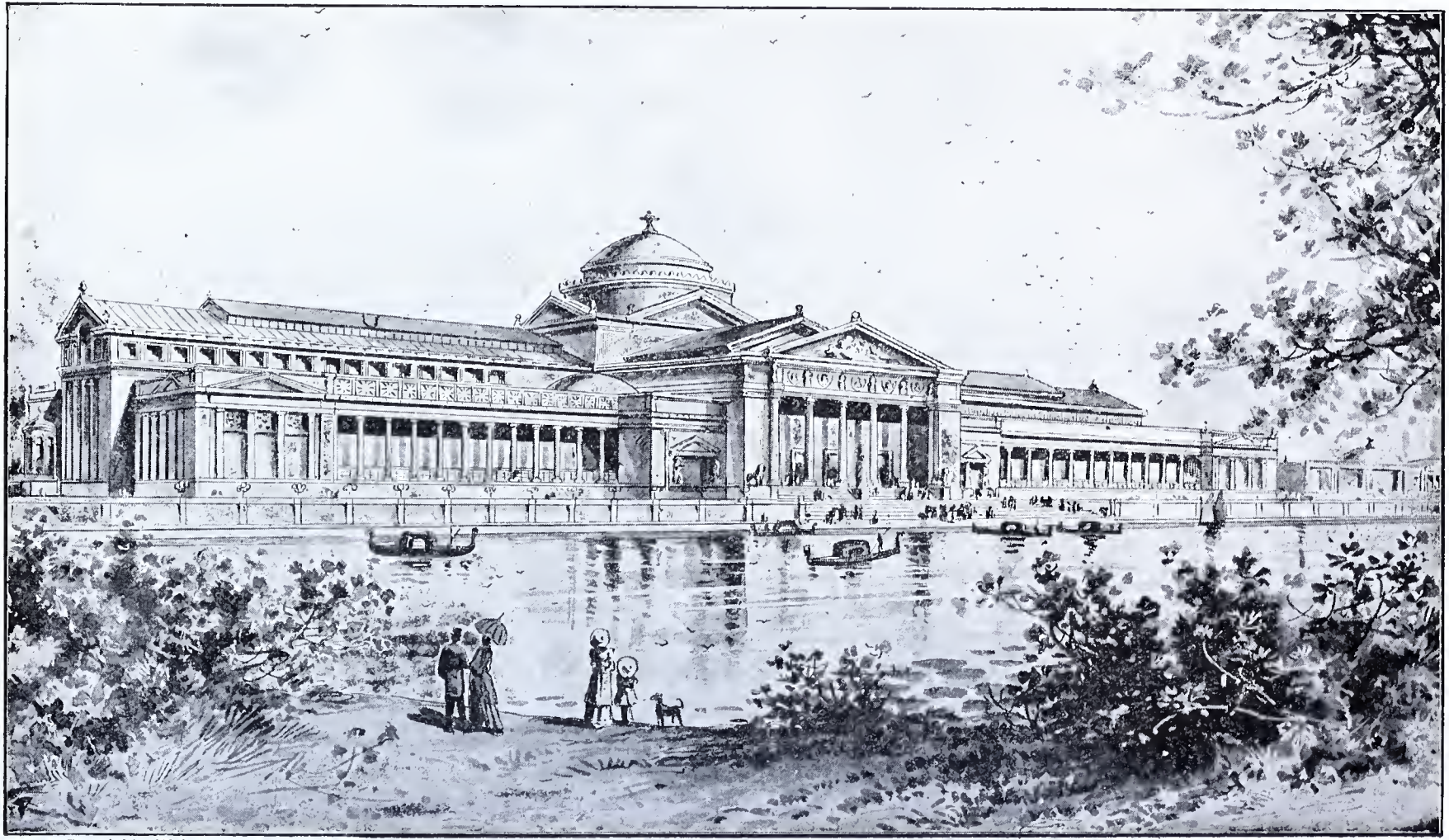
Merchant Tailors' Building.

The roadway winds gently north and then east, and another bridge is reached, spanning the stretch of water between the lagoon and the North Pond, from which another fine view is obtainable. Crossing this, to the right stands a little building easily recognizable as belonging to the Japanese. This is the **Japanese Tea House** (E 17), composed of two different buildings, constructed in true Japanese style of *kinoti* and other Japanese woods, and bamboo. The larger of the two buildings is made chiefly of the latter material, with green bamboo roof and beautifully cemented floor, and is used for serving Japanese green teas to visitors. The smaller structure is built of *kurogaki*, *keyaki*, and *kiriarki*, woods peculiar to the "Flowery Kingdom." This is roofed with Japanese tiles, quite different from those of other nations. The ceilings have beautiful water-color paintings. The floors are covered with heavy mattings, and thick cushions, with carved arm-rests, covered in *Nishijin* fabrics, are provided for guests, who can thus enjoy their tea in the Japanese mode. The people employed about the building are artists in drawing and serving teas. Along its water-front are rare Japanese plants and flowers. The buildings, which were constructed by native carpenters, are lighted by electricity, and also by *gifu* lanterns.

From these buildings to the next point of interest is but a short distance. It is the **Swedish Restaurant** (E 17), and lies north of the west wing of the Fisheries Building. Its architecture represents a tavern in Southern Sweden, and the structure, cooking, and bill of fare are thoroughly Swedish. Guests may here enjoy, if they can, smoked reindeer, baby sausages, craw-fish tails, raw "delikatess," herring, fried stromming, smoked goose breast, reindeer tongues, and "graflax," a conglomeration that no one but a Swede has ever yet succeeded in eating. Swedish "brannvin," a potato whisky, is there to wash down this bill of fare, which in addition to the articles named includes, of course, many common to the tables of all people.

Next in order in this queer agglomeration of eating-houses is the **Polish Cafe** (E 18), situated at the northeast corner of the Fisheries Building, a fine edifice, whose *cuisine* is devoted to the national dishes of the Polish people, though other edibles are also served here.

From this café the way next leads to the **Home of Izaak Walton** (D 18)—the quaint, kindly apostle of all true fishermen—which



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THE ART BUILDING.

has been faithfully reproduced, and stands on a site on the northeast shore of the North Pond, between the Art Galleries and the Costa Rica Building. A visit to the home of this patron saint of all lovers of "the gentle craft of angling," can not fail to prove of interest to those who are piscatorially inclined.

Walking along the shores of the North Pond one finds, about the center of the north shore of the pond, the south door of the main building of the Art Galleries, with Great Britain on his right hand and the other countries as before stated.

THE ART BUILDING

(C 17), designed by C. B. Atwood of Chicago, is in the chastest and finest style of Grecian architecture, the Ionic. In dimensions it is 500 x 300 feet, with an intersecting nave and transept crossing the building north and south, east and west. At the point of intersection rises a flat dome, springing from a gabled pediment above the roof of the building, the diameter of the dome being 60 feet and its height 125 feet. Surmounting the dome is a colossal statue of the famous figure, the "Winged Victory." The building has four grand entrances, richly ornamented with sculptures and other decorations, and approached by broad flights of steps. Columned porches with gabled pediments lead from the steps to the doorways, and there are flanked with shallow square towers, lower than the porch, and with fronts bearing gabled ornaments. Along the façades run colonnades with graceful pillars and square pediments, terminating at the corners in slightly advanced towers, showing the gable style of pediment. At the east and west ends the slightly advanced entrance-ways run up into high, sharp gables, with the receding sides similarly ornamented. The grace and beauty of the façades of the building—especially that toward the south when viewed across the waters of the lagoon—are beyond the power of words to describe. A pillared promenade forty feet wide surrounds the entire building, and between this promenade and the nave are small rooms devoted to special collections of pictures and statuary. On either side of the main building are annexes to accommodate the overflow from the larger structure. In dimensions they are 120 x 200 feet each, one story high. The walls of the colonnaded façades are decorated with extremely fine mural paintings, which typify the rise and progress of the arts. About the principal entrances and upon the exterior frieze are portraits of the old masters and sculptured bas-relief decorations. In color the general tone of the exterior is a cool gray. This building will be made a permanent feature of the park, and has, in consequence, been built in a more substantial manner than any of the others. The principal walls are of brick—covered, of course, with staff—and the galleries, floors, and roof are of iron. On account of the immense value and perishable nature of its contents, it had to be so constructed as to be fire-proof, and from this fact first arose the idea of making it a permanent structure. It is lighted from the roof with glass sky-lights, enhancing greatly its value for the display of pictures. Statuary is exhibited on the ground-floor, and the walls of this floor as well as those of the galleries are hung with paintings.

In addition to Martiny's winged figure of "Fame," poised upon a globe over the dome of the building, upon its frieze he has placed others; here is "Architecture," a chaste figure with a stern yet not unpleasing face, denoting intellectuality and study. The lines of her drapery are simple, and altogether different from the flowing robes of the voluptuous figure representing "Painting," every curve and line of whose face and figure speak of gaiety and sensuousness. "Music" is pensive and poetic, her beauty somewhat overshadowed by the melancholy cast of her features and the drooping lines of her figure. "Sculpture" is more vigorous and robust than any of the sisters, and her face and figure are characterized by a strength and firmness superior to those of the others. On each side of these figures are two large winged female figures holding garlands of flowers in their hands. There are two female figures on each side of the main entrances supporting the pediments to right and left of doorways. These entrances are guarded by large lions, one on either side, designed by Theodore Baur and A. Phimister Proctor.

The official grouping of the contents of the Fine Arts Building, Department "K" (Halsey C. Ives, chief), is as follows:

GROUP NO.

139.—Sculpture.
140.—Painting in oil.
141.—Painting in water-colors.
142.—Painting on ivory, on enamel, on metal, on porcelain, or other wares; fresco-painting on walls.
143.—Engravings and etchings; prints.
144.—Chalk, charcoal, pastel, and other drawings.
145.—Antique and modern carvings; engravings in medallions, or in gems, cameos, intaglios.
146.—Exhibits of private collections.

In this building there are such vast numbers of exhibits, all worthy of the most careful inspection, that the visitor must needs be very industrious, who, in the time allowed him by the programme, manages to see even the most noted pictures and statuary. Rare indeed have been the occasions when such vast art collections have been on view, every picture and statue in which is of the highest degree of artistic merit. In the main building alone there are seventy-four galleries, varying in size from 30 x 30 feet to 36 x 120 feet. The nave and transept are 70 feet high and 100 feet wide—the transept having a clear space through the

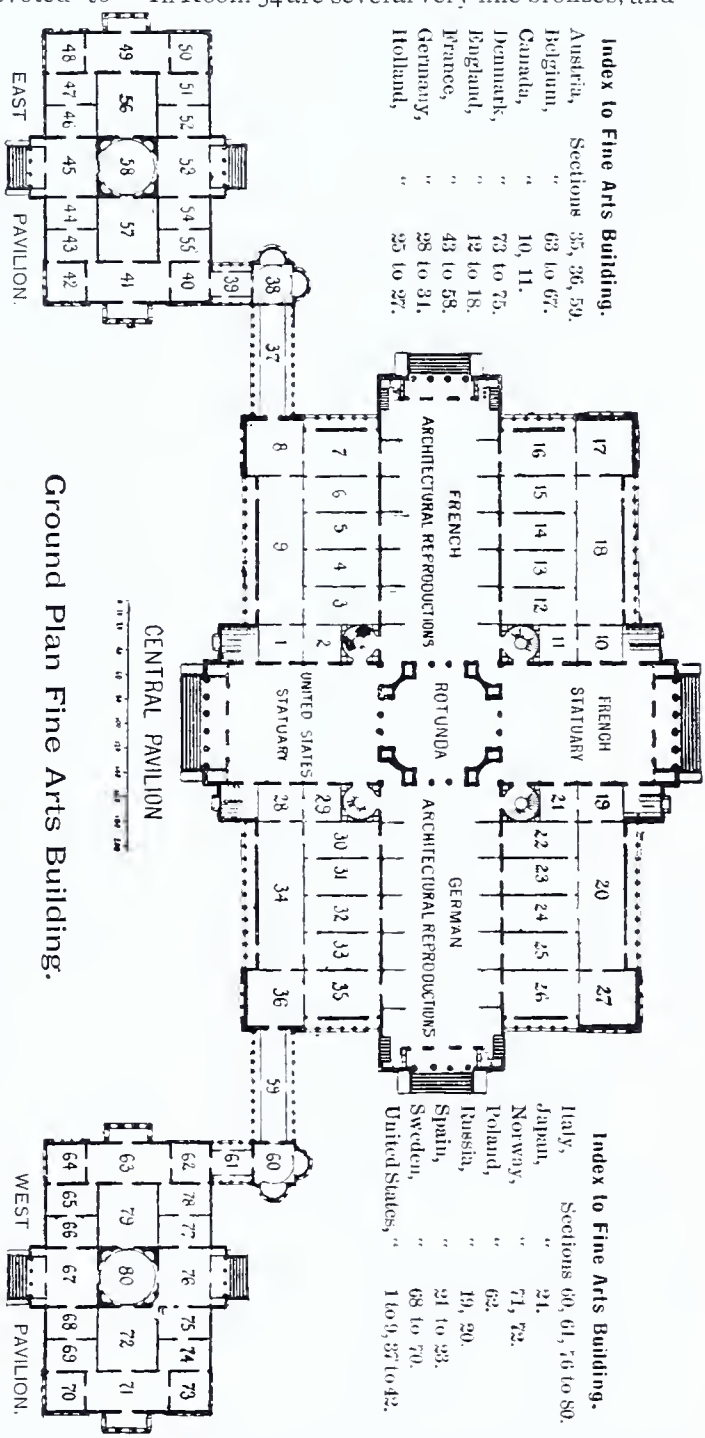
center of sixty feet, and lighted entirely from above. In both nave and transept, twenty-four feet above the floor, is a gallery, twenty feet wide. The four large courts and rotunda of the main building and the rotundas of the annexes are devoted to sculpture and architecture, so that it is comparatively an easy matter to locate everything of importance in these branches; but as the wall space is immense, there is, of course, a greater difficulty experienced in finding any special painting. For the exhibition of architectural designs, engravings, etc., there are reserved eighty-eight alcoves, twenty-eight fronting on the main floor of the east and west courts and sixty on the second-floor galleries. The allotments to the different nations are as follows:

The space in the northwest corner of the building, bounded by the north and west courts, has been given to Germany and Austria for statuary and oil-paintings, with the adjacent gallery space for water-colors and drawings. France has the entire space in the East Pavilion. Italy, Sweden, Norway, and Denmark have the West Pavilion. Russia, Holland, Japan, Spain, and Mexico have the southwest corner of the main building, bounded by the west and south courts. Great Britain, Canada, and other English possessions have the southeast corner, bounded by the south and east courts; and the United States has the northeast corner, bounded by the east and north courts, with space in the southwest gallery for her architectural drawings. Miscellaneous paintings and drawings are to be found in the galleries other than those mentioned as allotted to German water-colors and drawings, and American architectural drawings.

Keeping in mind this distribution of space, one can find any statue or canvas he may desire to examine, as the art works of French artists will be found in the French section; of German artists, in the German section, etc. Loan collections which consist of the works of artists of various nationalities will be found massed together in the space devoted to such collections in the United States section, regardless of the nationalities of the painters of the pictures.

Near the western door is a fine *alto-relievo*, "Death and the Sculptor," and a beautiful female head in white marble.

In the German section many beautiful statues and groups of statuary are to be found, among which the following are some of the most notable. In Room 30 in this section is the bronze figure, "The Messenger from Marathon," by Max Kruse; and the "Fisherman and Mermaid," also bronze, by Unger. In Room 34 are several very fine bronzes, and in 33 is "Saved," by Adolph Brutt, representing a sailor in his rough garb carrying the figure of a young woman. This is a bronze. "Eve," by the same artist, represents a woman with two children in her arms (Cain and Abel). "The Devil Catching Flies" is



Ground Plan Fine Arts Building.

peculiarly Germanesque in treatment. The artist is Sommer. Herter shows a "Triton Catching a Mermaid." Siemering has a strong figure typifying "Peace." Heiderich exhibits two hunting groups, "In the Open Field" and "Badger Hunting." In painting, it is hard, when all are excellent, to select one more deserving of mention than another, still I venture to name a few. Schlabitz has a beautiful "Church Interior" and Norman a fine lake and mountain view. Wimmer's portrait of William II. is excellent, and a large nude figure by Stockinger is well drawn and colored. The same can be said

"Music." Philip Martiny, Sculptor.

of a partially nude female figure by Schauss. An "Interior Scene" by Fischer-Cörlin is good, and two marines by Bartels are excellent. Lespering's "Sick Girl" is quite a gem, and Von Stettin's "Italian Boys in Paris" is particularly strong in color and drawing. A small "Interior" by Weimer is a gem, as is another near it, by Albert Flamm. In Room 34 Bohrdt's "Marine," to the right on entering, is magnificent, and nearly as good is the "View on the Beach," hanging just above it. Gude's "Marine" is also fine, but the most attractive picture in the room is Papperitz's "Daughter of Herodias." Hildebrand's immense canvas "Tullia attempting to drive her chariot over the body of her murdered father," is very strongly drawn and painted. In Room 33 perhaps the best canvas is Volz' "Mary," though its setting in excessive green detracts from its beauty. "The Nun," by Hœcker, is good, as are the "Death of Dante," by Friederich; "Flag of Truce," by Speyer; "Chamois Hunter" and "Rafting on the Isar River," by Karl Knabl; "Fishing in Norway," by Ekenas—these are all from Munich; "Near Naples," by Achenbach; "Alone," by Alberts; "Village in the Spessart," by Andorf; "Still Life on the Game Preserve," by Arnz; "The Wedding Morn," by Bachman; "The Martyr's Daughter," by Baur; "The Cigarette Factory," and "On the Heights," by Von der Beck; "The Vidette," by Carl Becker; "Sinai," by Bracht; "The Surprise," by J. von Brandt; "Industrious Sisters," by Crola; "On the Brook," by Deiter; "Summer Evening," by Duecker; "Italian Women at Fountain," by Flamm; "Vaccinating Office," by Gabl; "Dante on the Alps," by Hertel; "Queen Louise," by Hildebrand; "North German Landscape," by Malchin; "Summer Night," by Normann; "The Flood," by Scherres; "Landscape on the Riviera," by Tuercke; "At the Sick Bed," by Vautier; "The Berlin Congress," by Von Werner; and many portraits. The above-named paintings display the merits of every school of painting in the empire, nearly every city of note being represented. In portraits, that of Professor Virchow, by Lehnbach, is probably the best of the collection. "Spinners" is excellent. "Sheep," by Zügel, and "Cattle," by Baisch, are fine paintings. In Room 33 Bransewetter's "Christ" is an exceedingly strong painting, as is the "Rolling Mill," by Menzel. Lehnbach's portrait of Pope Leo is above criticism. Gysis' "Carnival in Greece" is a charming composition. In Room 31 the strongest works are "The Review," by Schmidt; "Balancing the Egg," "A Portrait," by Lehnbach; "A Winter Landscape," by Hildebrand; and the "Congress of Nations," A. von Werner. In Room 30 are a fine marine and river view, a desert scene, and a mountain landscape.

In excellence but few, if any, of the exhibits surpass that of Austria. In Room 36 are five panels by Hans Makart, representing "The Five Senses." These are five nude female figures, and in drawing and color are unsurpassed. "Never Returns," by Payer, is a strong though somber canvas. Other fine pictures are "Equestrian Portrait of Washington," by Huber; Von Bloss' "Children with Orange"; Bacher's "Mother of Christ"; a "Landscape," by Russ; a "Portrait," by Temple; an "Interior," by Probst; "Sunday," by Brozik, and a "Landscape," by Fischer. In Room 35 is Brozik's magnificent picture "The Defense of Prague"; Hinchl's "Prometheus"; Knupfer's "Mermaid and Man"; Von Deffrigger's "Men and Girls Drinking"; Schmid's "Suffer Little Children"; Wertheimer's "Vis-

ion"; Müller's "Market Place at Cairo," and Deutsch's "Egyptian Interior"; "The Cemetery in Dalmatia," by Schindler; "The Hunting Master," by Canon; a portrait of William Unger, by Temple; and two portraits by Unger—"Rembrandt" and "Reuben's Son." Mme. Weisingen, Austria's most famous woman painter, sends "Morning at the Seashore," "Breakfast in the Country," and "The Laundress of the Mountains." The "First Court of the Hussites," by Brozik, may be seen in the north alcove of the Austrian space, close by a heroic statue of the emperor. Portraits of members of the royal family, by Victor Tilgner, the court painter, have been sent by the Emperor Franz Joseph himself. Hans Makart, the most celebrated painter of Austria, contributes five scenes. The microscopically small paintings of A. Pazmandy, a Hungarian artist, are very curious—one, "The Landing of Columbus," is half an inch square, and contains seventeen human figures, besides boats, sea, land, etc. They are highly finished paintings.

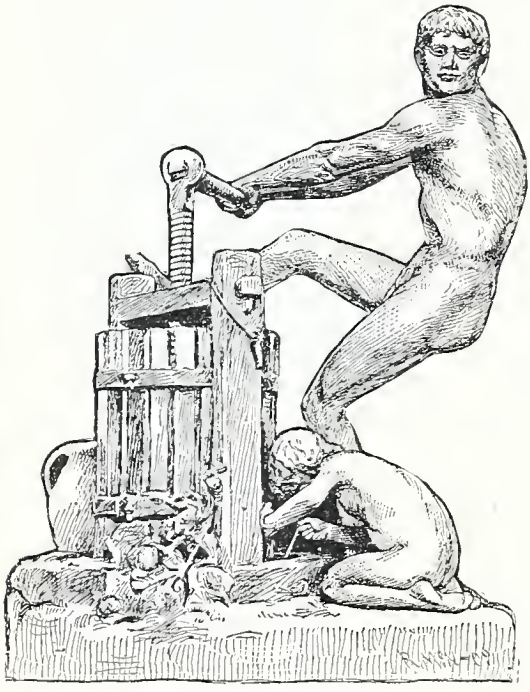
The French claim, and it seems justly, to be the successors to the ancient Greeks in the art of sculpture. In their section the display is superb. One group represents a "Combat between a Lion and Crocodile"; "Mercury," a beautiful small bronze; "The First Funeral" (Abel's); "The Return," a bronze relief; "Egyptian Harp Player," bronze; "The Suez Canal;" "Jezebel Torn by Dogs;" "David's Triumph;" "Age of Iron;" "The Age of Stone;" "Genius of the Grave;" "Earth;" "Ninon;" "The First Sin;" "Source of the Seine;" "The First Born," and "The Blind Carrying the Paralytic." Probably the most intense work in this exhibit is "The Bullet in the Head," an old woman holding in her lap the dead body of her grandchild, killed during the *Coup d'Etat*. Other fine ones are Aube's "Dante," a marble statuette copied from the original bronze figure, which stands in front of the College of France; Fremiet's "Jeanne d'Arc," the "Gorilla"; Chapu's "Joan of Arc," Rodin's "Les Bourgeois de Calais," Falguire's "French Republic," Idrac's "Salammbo;" four figures from the Lamericiere Monument, by Dubois; two groups by Mercie; Cain's "Attack of the Tigers," Berria's famous "Child Mozart."

In the French exhibit there is also a magnificent display of historic sculptures, consisting of a collection of casts, duplications of the most important reproductions of works shown in the Museum of Comparative Sculpture, in the Trocadero Palace, in Paris. These casts show portions of the façades of churches and cathedrals, grand portals, beautiful galleries, altars, statues, columns, capitals, etc. They are as perfect as the highest degree of French art and skill can make them, even the time-worn appearance of the originals being faithfully reproduced. These replicas are not reduced in size, and consequently some of them are very large; one, 41 x 24 feet, shows a portion of the Church of St. Giles; one, 20 x 36 feet, is from the gallery of Limoges Cathedral; one, from the "Portal of the Virgin," from Notre Dame, Paris, is 18 x 25 feet, etc. The architecture and sculptures represented begin with the art era of the twelfth century, and are followed down to the seventeenth century era continuously, the examples chosen as follows: The cathedrals of Chartres and Bourges (12th); Paris, Rheims, Amiens, Lyons, Rouen, and Laon (13th); Bordeaux, Nantes, and Sens (14th); Mans (15th); Beauvais, Limoges, and Tours (16th); the

"Painting." Philip Martiny, Sculptor.

churches of St. Giles, St. Trophime at Arles, St. Martin at Brive, St. Euthrope at Saintes, and Notre Dame du Port at Clermont-Ferrand (12th); St. Denis and St. Croix at Nievre (13th); St. Maclou at Rouen (16th); St. Nicholas and St. Jean at Troyes (16th); the cloisters of Moissac (12th); the Abbey de la Dourade at Toulouse (12th); the Chapel of St. Germer (13th); the Chateau of Lude (15th), and Gaillon (16th); the Hotel de Rohan, Paris; the Palace of Versailles, and the Hotel de Ville of Toulon (17th). The "Christ of Amiens" shows the height to which the sculptor's art had risen in the medieval ages, and though there was later a decadence from such sublime ideals

and execution, yet the gallery of the Cathedral of Limoges, wrought in the sixteenth century, during the reign of Francis I., shows a Renaissance. The tomb of Louis de Brêzê, husband of the famous Diane de Poitiers, and the door and doorways of the Church of St. Maclou, of Rouen, are fine examples of the sixteenth century Renaissance. The French government has kindly presented to the American people a large number of these casts, with the understanding that they are to be placed in some American art museum. This grand collection was obtained chiefly through the exertions of Prof. Halsey C. Ives, director of the St. Louis Museum of Fine Arts, who is also chief of the Department of Fine Arts of the Columbian Exposition.



The Cider-Press.

In paintings, the artists represented and the subjects treated by them would require a catalogue fully as large as this guide to merely name them, and even in the briefest manner note their peculiarities and beauties. In the French section are found, among hundreds of first-class canvases, the following, of world-wide celebrity: Dagnan Bouveret's famous "Conscripts"; the "Prisoner" and "El Bravo Toro," by Aime Morot; the "Capture of the Dutch Fleet by French Hussars in 1790," by Delort; "Love's Captives," by Aubert; "Returning from the Vineyard," by Adan; "The Death of William the Conqueror," by Maignon; "A Baptism," by François Flemang; "Miners on a Strike," by Latouche; "The Twins," by Mme. Demont-Breton; "A Blessed One," by Courtois; "President Carnot," by A. Yoon; "The Rehearsal," by Aublet; "A Hospital Scene," by Dauban; "Returning from Market," by Moreau; "La Paix," by Michel; "La Leda," by Souchetet; "Catharine de Russie," by Deloye; "Judith," by D'Aizelim; the Talleyrand "Portrait of Columbus." Near the east door is seen "Dawn," by Madaline Lenoir; Zuber's "Forest of Fontainbleau"; Weber's "Flessingue," and St. Pierre's "Saadia," gorgeous in tone and perfect in drawing. Rozier's "Fish Market," Wencker's "Blacksmith," and "Marat," by Saulies, are all good. Goquet's "Madonna and Child" and Rixin's "Portrait of a Lady" (in the third room) are fine figure-pieces. Delacroix exhibits a beautiful nude figure, and Perairie a magnificent "landscape," on a very large canvas. Clairin's "Day on the Lagoon"; Berand's "Dead Christ"; "Blessing the Bread;" an old female figure, by Deully; a nude figure, by Axiletti; a female figure, by Bisson, and one by Brouillet; Adan's "Girl and Flowers"; Jules Breton's "Pardon of Kergoet"; Virginie Demont-Breton's "Bathing" and "Children and Dog"; Dantan's "Studio," and Benner's "Bear Hunters" are exceedingly fine. In the second room to the left of the entrance is Bonnat's "Portrait of Cardinal Lavagierie," the finest portrait at the Exposition. A "Girl Martyr," by Cavê, in the same room, is very fine.

English artists exhibit numerous very fine portraits and landscapes, prominent among which may be mentioned "The Roll Call," by Lady Butler, the greatest English woman artist. This is loaned by the queen, who also sends twenty-two portraits of members of the royal family. The original portrait of Pocahontas, painted in 1612, is sent by a descendant of the Indian princess. There are "The Sluggard," "Needless Alarm," "Bath of Psyche," and "Garden of the Hesperides," by Frederick Leighton; also "Hercules Wrestling with Death" and Perseus and Andromeda," by the same artist. Others in this class are "Halcyon Weather," "Lingering Autumn," and "The Ornithologist," by Sir John Miller; "Dedication to Bacchus," "Roman Bath," and "The Sculpture Gallery," by Alma Tadema; "The Harvest Moon," "Return from Plowing," "Only a Shower," and "Girls Dancing," by G. H. Mason; "The Maiden's Race," by Wegnin; "Love and Life" and "Love and Death," by Watts; "The Church Door," by Burgess; "The Race for Wealth," by Thrift; "The River Road," by Murray; "Forging the Anchor," by Forbes; "Storm at Harvest," by Losinell; "Portrait of Earl Spencer," by Hall; "The Gentle Craft," by Marks; "Abington," by Cole; "The Last Muster," "Hen and Chickens," and portrait, by Her-

kimer; "Monmouth Pleading for His Life," by Pettie; "Daniel and the Magician's Doorway," by Riviere; "Under the Sea Wall," by Pointer; "Victorious," by Sir James Linton; "Sons of the Brave," by Morris; "The Reverie," by Moore; "Sea of Galilee" and "The Palm Offering," by Goodall, and numbers of others.

Belgium exhibits many notable works of art, among which there is only space to particularly mention: "The Avenue of Oaks" and "Winter," by Lamoriniere; "Martyrs," by Verhas; "Sheep," by Courtois; "An Interior with Figures," by Onderaa; "Nuns," by Tytgadt; "Girls and Cherries," by Bource; "Émigrants," by Tarasyns, all in Room 63. In 64, "The Last Day of Pompeii," by Slingeneyer; "The Bather," by Fischepet; "Souvenir d'Italie," by Leon Herbo; "Interior, with Figures," by Brimm. In Room 65 the finest are a "Lake Scene," by Kegeljahn, and "Jalousie." These are very fine, as are the following in Room 66: Claus' "Cock Fight"; Oom's "Cupid in Ambush"; Bouvier's "Marine," and Maeterlinck's "Peace." In Room 67: Lefebvre's "Arab Encampment"; Verhaert's pictures; Roszman's "Female Figure," and Carpentier's "Children and Goat," are excellent.

Sweden contributes to the art display the following fine canvases: "Night on the Swedish Coast," "Evening," "Stockholm by Moonlight," "Misty Night on the Oise," "River Landscape," "Morning on the Oise," and "View on the West Coast of Sweden," by Wahlberg; "The Forest," "Autumn Day," and "The Temple," by Prince Eugene; "Lap Running on Snowshoes," "Laps Catching Reindeer," and "Landscape with Laps," by Tiren; "Night," "Moonrise," "Dawn," and "Daylight," by Nordstrom. In etchings, water-colors, and engravings there are some very fine productions, and the sculptures are likewise strong.

In the Danish exhibit, among other paintings are the famous one of the royal family, by Tuxen, who also exhibits "Susanne and the Elders," and Matthieson's "Teamster and Horses" and "Imprisonment of Chancellor Griffenfeldt," both strong paintings, the latter exceedingly fine in drawing and rich in color. The artist is the Royal Commissioner at the World's Fair. Other fine ones are: Arbo's "Walkyrie"; Hyerdahl's "Bathers" and "Girl and Boy," all in Room 71. In Room 74 are Pederson's very oriental "Isaac Seeing Rebecca at the Well," a blaze of color; and "Moses Striking the Rock," by Jerndorff. In Room 73 are Zahrtmann's "Job and His Friends"; a "Marine," by Lacour; "Night on the North Sea," by Locher; "Marines," by Blacke; "Portrait of Lady," by Kroger, and a "Marine," by Ornesen.

In the Norwegian gallery, where forty-five artists are represented by one hundred and fifty pictures, a striking one is the very large canvas of Krogh, representing "The Discovery of Vineland (America) by Lief Erikson." Dirik's "Winter Scene at Sea," Strom's "Interior, with Figures," Sindring's "Cattle," Munttie's "Winter Scene in Village," and Wentzel's "First Communion Feast" are all good.

The collection from Italy is not large, but it contains some very fine pictures. The Pope sends four copies of Raphael's masterpieces done in mosaic. There are two genuine "Madonnas," known since 1548; a portrait of Cardinal del Monte, from the Medici gallery; a "Madonna and Child," and "The Saints." Among the water-colors is the immense one of Aureli, "The Presentation of Richelieu to Henri IV." Gabrini sends fourteen canvases, the most important one a large painting of "The Landing of Columbus." The exhibit of statuary is very fine. "The Republic of the United States" and "Companions in Misfortune" are by Bistolfi; "American Mythology" and a statue of "Burns," by Apolloni.

Holland, "the land of Rembrandt," sends a complete and characteristic collection. The dead painters Mauve, Bosboom, and Artz—the greatest of her modern artists in rendering sheep and shepherds, church interiors, and rustic life—are all represented by their works. On view are also the following: "At Anchor," "Ready to Sail," "In Danger," "Morning on Shore," and "Summer Morning," by Mesdag; "Moonlight on the Rhine," "A Cottage," "Evening on the Heath," and "Still Life," by Mrs. Mesdag; "Alone in the World," "Sweet Home," "Fisherwomen at Zandvoort," "Summer Day on Shore," and "A Type of Fisherman," by Israels; "The Synagogue in Amsterdam," "The Dutch Reformed Church, Haarlem," and others, by Bosboom; "Cows Going Home," "Carts on the Heath," "Pasture near the Dunes," and "Plowing the Fields," by Mauve; "Between the Hague and Delft," "Fishing Shells," and "Canal at Rotterdam," by Jacob Maris; "Under the Willows," "Milking Time," "Dutch Pasture," and "The Duck Pond," by William Maris; "Girl Knitting," "The Pet Lamb," and "Girl Sleeping on the Dunes," by Artz; "Landscape with Cattle," "Cows on the Dunes," "Donkeys on the Shore," and "Cows Resting," by De Haas. Vos, Henrietta Renner, Mrs. Rosenboom, and others are represented. The largest canvas is "An Old Woman's Almshouse." "Poor People" is another strong canvas. Mr. A. Preyer, the Commissioner from this country, shows "The Angelus" and "Home Rulers."

The art exhibit of Japan differs, of course, from that of other countries. It includes, however, paintings in oil and water-colors on canvas, wood, and silk; metal-work, artistic in itself as well as in its decorations; wood-carvings, tapestries, embroidery, lacquer-work, enamel and porcelain wares. One piece of tapestry, representing "The Gate of Nikko during a Festival," contains

hundreds of figures, and required four years for its completion. This exhibit must be seen to be appreciated.

Brazil displays about one hundred and fifty paintings and a number of pieces of statuary. Among the latter is "The Christ" of Brandao.

In the American section the display of paintings, statuary, drawings, etc., is bewildering in its riches and the immense number of subjects shown. American artists from Paris, Rome, and other cities of Europe, and from every part of the United States, are fully represented, and it is thus rendered extremely difficult to select from the innumerable canvases, all excellent in their lines, the particular ones most deserving of mention. In sculpture, Gelert's "Struggle for Work," "Theseus," and "Little Architect"; Bush-Brown's "Indian Buffalo Hunt"; St. Gaudens' "Logan"; Pardridge's "Shakespeare," "Hamilton," and others; Powers' (son of the great American sculptor, Hiram Powers) "Figure of a Buffalo"; Miss Peddle's "Virgin Mary"; Bartlett's bronze, "Bohemian Teaching Bear to Dance"; Tilden's "Bear Hunter"; Dollin's "Indian Cavalier"; Hartley's "Pan"; French's "Angel of Death and the Sculptor"; Nehau's busts, "Primavera" and "Portrait of a Lady"; Mrs. Shaw's "Family Group"; Boyle's "Stone Age"; Calder's "Cordelia" and "Boy with Ribbon"; Elwell's "Dickens and Little Nell"; Grafly's "Dædalus"; Kretschmar's "Aurora" and "Temptation"; Murray's "Bust of Walt Whitman." Triebel, a young sculptor, shows some fine work, "Mysterious Music," a bronze; "The First Fish," "Love Knows no Caste," and a bust of General Logan, that is excellent. His low reliefs of Donatello and Savonarola are very strong.

The architectural drawings, models, etc.,

The Merck Building.

are in such multitude that it is impossible to mention even the best of them, and the same is true of the oil-paintings, water-colors, etc.

To show the utter impossibility of giving even mere mention to the hosts of fine American paintings and other works of art, it is best to give the reader some idea of their number, and this can be done by stating that of New York's 1,350 paintings offered, 325 were accepted; Philadelphia presented about 600—112 accepted; Boston, 600—139 accepted, etc. These of oil-paintings alone. Most of the noted American artists are represented, as Chase in Marines; J. G. Brown, known as "Gamin," from his paintings of street Arabs; Elihu Vedder, distinguished for his

choice of weird subjects; E. A. Abbey, painter of genre subjects; William Hamilton Gibson, Peter Moran, Eastman Johnson, Swain Gifford, S. J. Farrer, Carl Marr, O. L. Warner, Blashfield, Gari Melchers, George Hitchcock, Anna Lea Merritt, J. Alden Weir, John G. Borglum, Carrie Brooks, Enella Benedict, Fannie E. Duvall, Charles Heberer, John H. Fry, Laurie Wallace, Douglass Volk, F. Reagh, Winslow Homer, H. F. Farny, E. A. Burbank, Jules Guerin, Charles Corwin, Frank Fowler, Dielman, Stewart, Ida Waugh, and others.

The loan exhibits which have been gathered by Miss Hallowell are magnificent, comprising some of the finest works of the best masters—ancient and modern, American and European. These pictures have not been gathered into national groups, but have been hung solely with regard to the best effect of light and surroundings upon the paintings. Pictures by Constable, representing the early English school; Diaz' "Descent of the Bohemians"; Corot's "Evening," from the Jay Gould collection; "Orpheus" and "The Flight from Sodom," by the same artist; a "Landscape," by Rousseau; Millet's "Pig Killers"; Delacroix's "Columbus at the Convent of St. Anne"; Decamp's "Job and His Friends"; Fromentin's "Audience with a Caliph" and "The Falconer"; Daubigny's "Cooper Shop"; Troyon's "Cattle and Sheep"; Meissonier's "The Lost Game"; De Neuville's "Spy"; Breton's "Colza Gatherers"; Mauve's "The Shepherd's Flock"; Ingre's "Cardinal Bompiani Presenting His Niece to Raphael"; Gerome's "Son Emmence Grise"; Tadema's "Reading from Homer"; "The Beach at Portici," Fortuni's last work (unfinished); Puvis de Chavannes' "Summer," "Hope," and "Dawn"; Manet's "Dead Toreador"; Dega's "Ballet Girl"; Cazin's "Moonlight," and others; nearly every prominent artist in Europe and America being represented by his works, secured through the untiring efforts of Miss Hallowell.

Leaving this palace of sculpture and painting by the west entrance of the main building, and walking southward, one beholds on the lawn of the Ohio Building a group known as the "Ohio Gracchi," and passing on finds north of the Woman's Building, near the Sixtieth Street entrance to the grounds, the **Public Comfort Building** (E 18). Here umbrellas, parcels, etc., may be checked.

Southwest of this building is the **Merck Building** (F 14), whose exhibit will prove interesting to persons engaged in the drug or chemical line, as a full supply of every kind of article used by them will be seen here. The location is just west of the northwest corner of the

WOMAN'S BUILDING,

which is the next of the chief buildings to be visited.

Foremost among the women of America, and one to whom so much of the Exposition's success is due, is Mrs. Potter Palmer, the esteemed President of the Board of Lady Managers. Fortunate indeed has the Exposition been in intrusting woman's participation in this vast enterprise to so able an administrative head. Success has crowned her every effort, for whether in securing priceless exhibits from the jealously guarded relics of royalties, or in appealing to America's legislators to support with the nation's funds the nation's Fair—in every case the rare tact and remarkable business talent of this typical American woman came prominently and promptly into play, and with but one result, invariable success.

With considerable pleasure and pardonable pride the publishers here present to the reader the graceful and interesting article

Mrs. Potter Palmer.

which Mrs. Potter Palmer has been good enough to prepare especially for "A Week at the Fair." Entitling her contribution **"Woman and Her Work at the World's Columbian Exposition,"** Mrs. Potter Palmer thus proceeds:

The **Woman's Building** (F 15) in the Columbian Exposition is one of the most interesting of the great aggregation of wonderful exhibition structures. It was designed by Miss Sophia G. Hayden of Boston, and is of the style of the Italian Renaissance. The opportunity which it affords for a roof-garden accents the beauty of the design. The caryatides were modeled by Miss Yandell of Louisville and the groups of figures standing on the roof-line were designed by Miss Rideout of San Francisco. The inte-

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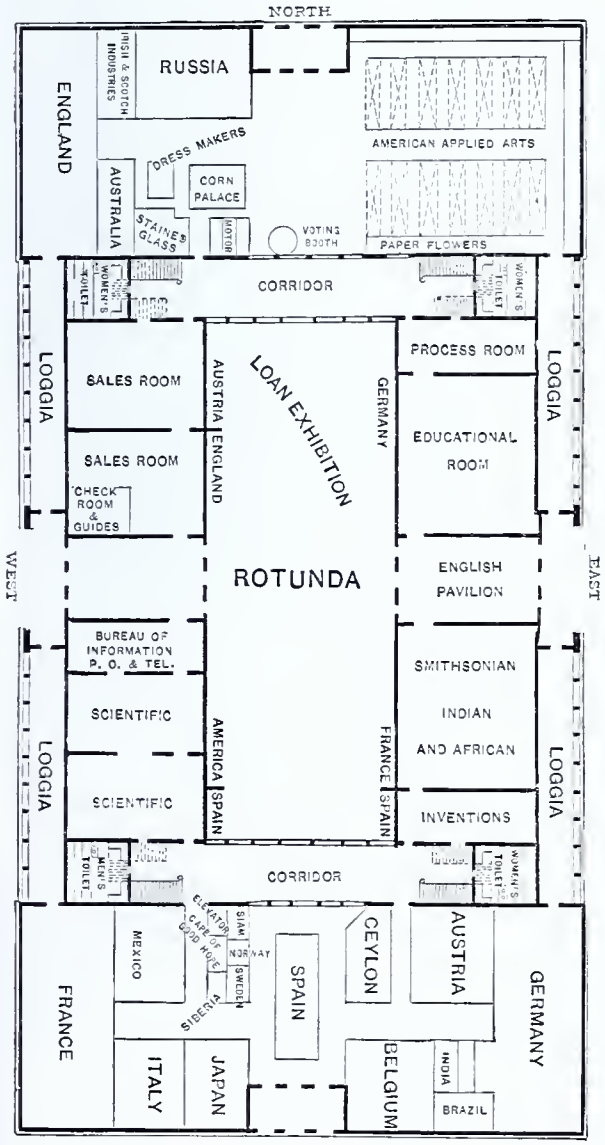
THE WOMAN'S BUILDING.

rior of the building has been arranged and decorated in a style harmonizing with the exterior. The scheme of color, which begins in the gallery with an ivory-white, is carried out in cream and other tints, illustrating the radiation of light from a central point. There are a number of very important painted decorations. Mrs. MacMonnies' large composition representing primitive woman occupies the tympanum in the north end of the gallery, while that of Miss Cassatt, showing modern women, is placed in the corresponding position in the south end. The main parlor on the east was decorated and furnished by the women of Cincinnati, and on either side are smaller parlors furnished and decorated by the women of California, Kentucky, and Connecticut. On the west of the gallery is the library, the cases of which are filled by the literary works of women of all countries and periods. The finish and decoration of this beautiful room was donated by the women of New York. The ceiling is an important composition painted by Mrs. Dora Wheeler Keith.



GROUND PLAN WOMAN'S BUILDING.

The assembly-room, at the north end of the gallery, will be the scene of many interesting gatherings during the time of the Exposition. Here will be given instructive talks by able and distinguished women. These talks will occur every day at stated hours, and will embrace domestic sciences, philanthropy, literature, and indeed every topic in which women are interested, and which is illustrated in this Exposition.

At the south end of the gallery is the association-room, in which is located the headquarters of the strongest and most influential organizations. Here are represented the associated efforts of women in education, philanthropy, and sociology.

Upon the main floor the south end is devoted to exhibits of foreign countries, curious and valuable exhibits from Europe, Asia, Africa, the Americas, and the islands of the sea being here suitably grouped. At the north end of the main floor is the English exhibit, and also the domestic exhibit, which represents the work of the women of the United States. This work will be found to cover schools, factories, applied arts, and inventions.

The loan collection, installed in the main gallery, embraces the priceless laces of Queen Margherita of Italy, which were offered the board as a special mark of favor, they never before having left Italy.

Relics of Queen Isabella have been given a place of honor, as, indeed, is fitting upon this occasion, which commemorates the discovery of America, due in so great a degree to the ability of Queen Isabella to comprehend and promote the plans of Columbus.

On the main floor are found the salesrooms, where is provided an opportunity to sell articles which illustrate the peculiar ability of women to apply art to ordinary fabrics and uses, and thereby produce articles of beauty and value.

The Board of Lady Managers is looking forward to the erection of a memorial building, by means of which may be commemorated the part taken by women in the Columbian Exposition, and which may pro-

vide a permanent home for many of the beautiful decorations of the Woman's Building, and also for many of the most interesting exhibits which have been presented by foreign countries. In order to create a fund, it has been decided to devote to this purpose the proceeds from the sales of certain souvenirs in the Woman's Building. Among these perhaps the most attractive is a miniature model of the building itself. Its architectural beauty will thus be commemorated, and form a charming souvenir of the Exposition. Another memento, quite in line with the present public taste, is the souvenir spoon, which is made in two sizes. This spoon has represented upon the handle the goddess of Industry, upon the bowl an etching of the Woman's Building. Another memento of some interest is a photograph of the official flag of the Columbian Commission. The flag itself occupies a place in the Gallery of Honor, and has an interesting history, the silk being from cocoons raised in twenty-two States, and having been reeled and spun by women. The staff is composed of pieces of historic wood. The eagle surmounting the staff is of metal from the old Chicago fire-bell.

BERTHA HONORÉ PALMER,
President Board of Lady Managers
World's Columbian Exposition.

The plan of the Woman's Building was laid out to serve the dual purpose for which the building was intended—that is, to be the headquarters for the women connected with the Fair, and also to afford space for exhibits. Under these circumstances it was necessary to divide the space granted, 200 x 400 feet, into several large floor-areas, and a larger number of small apartments, which should serve as committee-rooms, parlors, assembly-rooms, and offices. Most of these small rooms are on the second story, and a third story was added later, to afford still more space for offices. The ground-plan of the building is symmetrical north and south, on the axis of the Midway Plaisance.

The main feature is the great hall, 67 feet wide by 250 feet long, and attaining an exterior height of 64 feet. This is lighted by a skylight in the form of panels of the elliptical vault with which it is roofed. Around this all the small apartments are grouped in a lower two-story structure, which forms the four façades of the building. Near each of the four corners of this hall staircases are placed which lead to a gallery overlooking the hall. This gallery, in the form of an arcade, extends entirely around the central court, and affords means of intercommunication for the second-story rooms. The latter, with the exception of an assembly-room in the north wing, are small rooms. The third story covers only a portion of the end pavilion. It is a low structure, occupying the middle of an open deck, which is the roof of the second story. This deck is surrounded by a screen of pillars, and is to be used as a roof-garden. The exterior treatment is evolved from these conditions. The horizontal dimension is divided into two stories; the first-story order being twenty-one feet; the second, twenty-three feet, the whole resting on a five-foot base. The lower order consists of round arches resting on Doric pilasters, between which the windows are placed. The second story is treated with coupled pilasters, of a modified Corinthian type, which support a wide frieze and cornice. The central features of the east and west façades, which are similar, are the entrance porticoes. These are two stories in height, and are brought forward some fourteen feet from the main wall. Three arches of the lower order form the entrance, Ionic columns being substituted for pilasters.

The second story is an open balcony surrounded by Corinthian columns, which support a pediment evolved from the second-story cornice. This pediment is decorated with a bas-relief representing the occupations of women, and was designed and modeled by Miss Alice Rideout of San Francisco. Connecting the entrance porticoes to the end pavilions are open arcades, which form balconies to the second stories. The end pavilions have a frontage of eighty feet and are 200 feet deep, forming the north and south sides of the building. To these a third order is added in the form of a screen of small columns and caryatids, which surround the roof-gardens before mentioned. The walls of the central hall rise above the surrounding roofs and are pierced with clear-story windows.

The oriental details of this building are modeled after classic and Italian Renaissance types, and on account of the comparative small size and scale of the building, are more delicate and refined than those of the other main structures of the Fair.

SOPHIA G. HAYDEN,
Architect.

Decorations of the Woman's Building.—The decorations of this building were all planned and executed by women, with the exception of the mere manual labor of placing the staff upon its exterior, and the plaster and canvases for the painting, etc., upon the interior. At the end of the Gallery of Honor are two mural paintings, each 14 feet wide by 58 feet long; one by Miss Cassat, representing "Modern Women"; the other by Mrs. MacMonnies, "Primitive Women." The contrast between the two paintings is great and the effect a strong one. On each side are two panel paintings, also by women artists, and of decided merit. Those on the south side represent a group of Puritan maidens, painted by Mrs. Sherwood, *nee* Rosina Emmett, and her sister, Miss Lydia Emmett; those on the north side are the work of Miss Fairchild and Mrs. Sewell, *nee* Amanda Brewster. The drapings between the panels and end paintings are of gold-colored cloth, forming an effective background for the canvases. A broad gold

frieze surrounds the gallery, and on the panels between the arches are inscribed the names of famous women, from the earliest Bible heroines to the latest modern belles. The library ceiling was decorated by Mrs. Dora Wheeler Keith; the central group consisting, alas for the inconsistency of the female sex! of two male figures and one female figure, representing science, romance, and imagination. The four corner paintings illustrate the four departments of literature; the whole design connected by a band of small winged Cupids and cherubs twining garlanded wreaths of flowers with the flowing draperies. In this room are books by the women authors of the world, and autographs, on winged screens, of many of the most famous of the gentler sex. The carvings on and about the cases and friezes were all done by women. The north and south porticoes are ornamented with shell-pink tiling; and the east and west *loggie* are finished in salmon pink, with panelings of pale green. On each side of the doorways are canvas panels, 5 x 9 feet, bearing figures representing the occupations of women.

The pediment and statues on the roof-line (reproduced) are by Miss Alice Rideout of California. The first group represents woman's virtues; the central figure typifies woman's spirituality, with the pelican—which symbolizes love and sacrifice—at her feet. A nun laying her jewels upon the altar typifies "Sacrifice." "Charity" stands to the left of "Virtue." The second group represents woman as the genius of civilization, with a figure at her right representing a student; on her left is a woman groping for the light, as yet in mental darkness. At the feet of the central figure is the bird of Minerva, the owl, representing "Wisdom." The pediment represents woman's work in the progress of civilization. The figures typify "Charity," "Beneficence," "Literature," "Art," and "Home Life." The caryatids sustaining the roof-garden are the work of Miss Enid Yandell of Louisville. The mural decorations of the Gothic dining-room are by Miss Pitman. "Youth," in the frieze of the building, by Ida J. Burgess, is quite charming; as indeed are all of the figures in the decorations. At the north end of the building appears the name of Bertha Honoré Palmer, president of the Board of Lady Managers, and at the south end, that of Sophia G. Hayden, the architect.

It may be best to specify the various exhibits and what they contain, though owing to its limited size the visitor who enters will be certain to visit every part of the building. In the southeast corner of the first floor is the German exhibit, next to which is that of Ceylon, where are again seen her curiously carved pillars of beautiful woods. Spain comes next, with a staff pavilion in Moorish design, containing a space of 200 square feet. In the collection is the sword of Her Majesty Isabella of Spain, the patron of Columbus, which is preserved in the Royal Armory at Madrid; this, together with a portrait of Isabella and some jewels which belonged to her, occupies the place of honor in the Spanish women's exhibit. Spain is followed by Siam and Sweden and Norway, in the order named. The Japanese exhibit is also located in this section, with vases, screens, etc., all made by women. In the Swedish exhibit is a fine portrait of Queen Sophia of Sweden. This exhibit is in the southwest corner of the building.

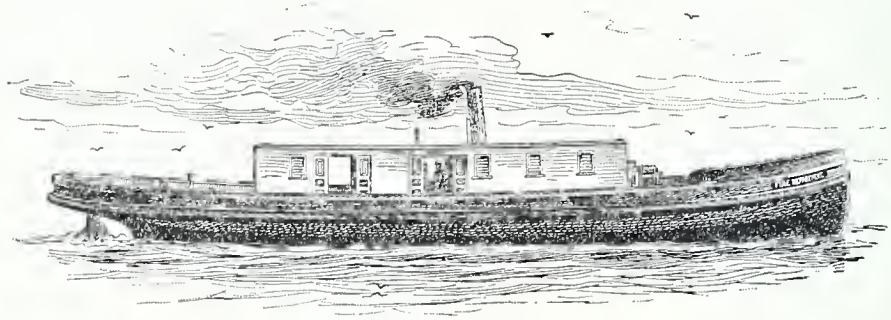
On the west wall of the main hall are the following, among other fine paintings: A "Female Portrait," by A. E. Klumpke; a "Female Figure," by Enilda Q. Loomis; an "Oriental Female Figure," by K. A. Carl, and "Children Blowing Bubbles," by the same artist; a "Female Figure," by M. H. Carlisle; and "Eurydice Sinking Back to Hades," by H. Roe; an "Army Scene" and a fine "Female Figure," by Louise Jopling. These are all fine paintings, strong in drawing and rich in coloring. On the east side are: A "Marine View," by Elodie Lavilette; a "Female Figure," by Louise Abbema; "Flowers," by Jenny Villebesseyx; "Girl and Goat," by Euphemie Murciton; "Music," by Maximilienne Guyon, and an "Interior," by I. Buchet. All of these are very fine. Ascending the staircase at the southeast corner, one finds at the *entresol* landing a case of dressed dolls, and at the head of the staircase the entrance to the board-rooms. In the first of these are several portraits, among them one of Miss Leftwich-Dodge and one of Mrs. Lilly Devereaux Blake. A painting of dogs, "Watching and Waiting," by Lilly I. Jackson, is good, as are also "The Mandolin Player," by Florence Mackubin; "Head of Negro Woman," by M. Kinkead; "Portrait of Boy," by L. M. Stewart. To the right of these rooms, as one faces south, is a large exhibition-room, the first door of which opens on the Australian display. In the American section are American female college displays, among which is a fine little boudoir in white and blue and gold, placed by La Salle Seminary. On the west side of this gallery-floor are three rooms, the central one a finely decorated library, already mentioned. In the northwest corner are the cooking-school exhibits, and next on the right a fine assembly-room. Here is a beautiful set of benches, desks, tables, etc., sent from Mobile, Ala. There are some fine portraits displayed, notably that of Angelica Kaufman. The eastern stained windows are rich and beautiful. First on the east side, as one goes toward the southern end of the building, are the Japanese rooms, decorated with bamboo screens and panels. The ceiling is finely decorated. A quaint little painting of a queer little Jap baby, evidently a portrait, is worth seeing. The little fellow is tied to an ornamental block with a silken cord, and bears the infliction of this "ball and chain" with the stoicism of a chronic chain-gang *habitué*. The rooms of California, Cincin-

nati, and Kentucky come next; all handsomely decorated, as is also that of Connecticut.

Owing to the large number of displays, it can not be expected that all, or even a large part of them, can be mentioned. Cincinnati makes a strong showing in paintings and ceramics, such artists as Miss Low, Miss McLaughlin, Miss Guysi, and others being represented. Mrs. Plympton and Mrs. Stover in ceramics, and Mrs. Valentine Girls in a Flat." Price, in paper, 50 cents; in blue and white cloth, $1.

At this booth will also be sold a pencil which is an exact fac-simile of the nail of copper, silver, and gold presented by the State of Montana to the Board of Lady Managers, and driven by its president at the completion of the Woman's Building. Price, 50 cents.

After viewing the treasures in this temple devoted to Juno and Vesta, the visitor in

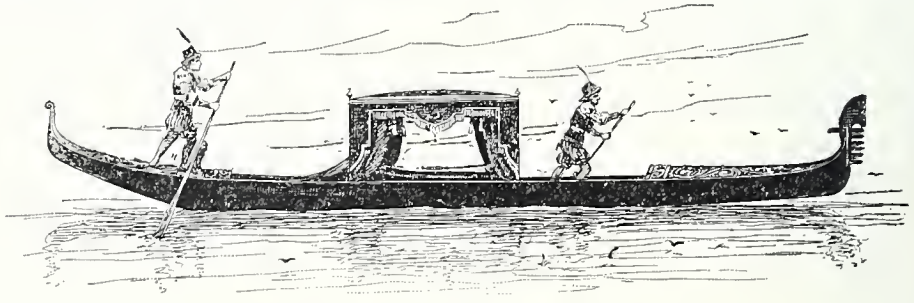


Fire-boat "Fire Queen."

and Miss Fry in sculptures, show marked ability. Mrs. Anna F. Cameron of Nebraska contributes the handsome candelabrum for the electric light. England's women artists have a splendid collection of their works. Miss Sears of Boston contributes a fine stained-glass window. The following are the works of lady artists and designers: Embroidered portieres, by Misses Foote and Francis; fine pottery, by Mrs. E. S. Marchall, and others. The exhibits by the women of foreign nations are superb, and consist of laces, embroideries, oil-paintings, water-colors, carvings, books, etc. Of course the exhibits by the different nationalities have their peculiarities, as, for instance, Mexican women contribute fine

search of novelties will find the **Homeopathic Headquarters** (G 14), immediately back of the southwest corner of the Woman's Building. Here the disciple of Hahnemann will find his brothers of the school of small pills, and also a characteristic exhibit in a neat little building convenient to the Sixtieth Street entrance to the grounds.

Sufficiently fatigued to enjoy a trip on the beautiful lagoons, the visitor has but to walk to the landing at the east entrance to the Woman's Building, where he may have choice of many different kinds of crafts. Before speaking of these, however, a few words in regard to a very useful though not ornamental feature, and to some curios, may not be amiss.



Gondola.

feather-work and similar fabrics; the women of Fayal send very delicate needle-work on silk, linen, etc.; the French display embroideries, raised work, and similar decorations; the Armenian Christian women, unique but exceedingly fine work, and Turkish women, exquisite embroidery.

In addition to the other souvenirs to be had in this building, Miss Laura Hayes has been granted a concession to sell, at the Violet Booth, a book entitled "The Story of the Woman's Building," adapted from "Three

The boat, named the **"Fire Queen,"** which has been provided to assist in quelling any fires that may occur on the Fair grounds, is 75 feet long and 16 feet wide, and draws only 3½ feet. Her guards and housings are very low, to enable her to glide easily under the lagoon bridges. She has the capacity of six ordinary fire-engines, and can throw two streams clear over the dome of the Administration Building. She has five plugs from which to throw water, and carries 2,900 feet of hose. She can

throw 2,200 gallons of water per minute, and altogether is admirably adapted for the purpose for which she was built.

Drawn up in the rushes that fringe the Wooded Island are half-a-hundred boats, each one unique in its way, and each in its construction emphasizing the peculiarities of the land from which it comes. In a miniature harbor two birch-bark canoes, brought from Hudson Bay, swing at the end of grass ropes. A little farther along is seen the picturesque Klingit canoe, which the Alaskan Indians use on their rivers. The bragozza, with its colored sails, reminds visitors of Venice, as seen in the picture-books. Among other boats are the Brazilian jangada, and two typical boats from Ceylon. They are the *baisa*, or mail-boat, and outrigger, or Ceylon yacht. Now to the craft by which the visitor's trip must be made.

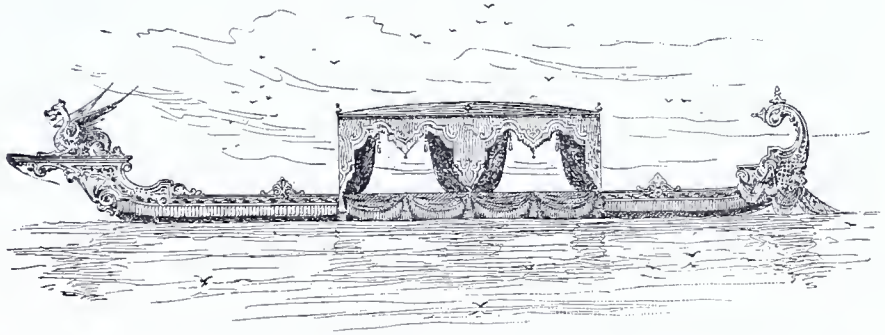
The **Gondola Company** has twenty gondolas and four bissones, propelled by sixty gondoliers. The costumes of the gondoliers are of bright colors, after the style of the fourteenth century, and those for gala-days and fête-evenings will be made especially handsome. The canopies of the gondolas and bissones is of rich heavy velvet, with linings of delicate tints to match; the roofs covered with heavy satin. Gold fringe, tassels, and cords are used to ornament these canopies.

There are also **Electric Launches,** propelled by an unseen, noiseless power, that urges the launch swiftly through smooth waters. A fleet of more than fifty of these is now constantly passing and repassing on the lagoons and canals during all the hours that the Fair is open to the public. The course over which they run measures about three miles for the round trip, and there are landings at all the large buildings and principal points of interest. The boats thus furnish the best communication between different parts of the grounds and at the same time an excellent means of refreshing oneself when tired of sight-seeing in the exhibit buildings.

power is furnished by strong batteries, manufactured by the Consolidated Electric Storage Company, and motors especially designed and constructed by the General Elec-

Gondolier.

tric Company. Batteries and motors are placed beneath the seats and flooring, so that the utmost carrying capacity is availed of; and they are absolutely free from smoke, grease, offensive odors, and vibration.



Bissone, or State Gondola.

They are about sixteen feet in length over all, with a beam of 6 feet 3 inches, and a draught of about twenty-eight inches. They are elegantly finished in mahogany, are luxuriously cushioned and carpeted, and carry about thirty passengers each. The motive

At the normal rate of speed the batteries will drive the boats sixty miles without recharging, and while the speed of the launches on the lagoons is limited to six miles an hour, they can be spurted to a rate of nine to twelve miles when desired.

The launches are provided with gaily striped canopies to protect passengers from the sun, and with side weather-curtains for use on stormy days, or in case of a sudden shower.

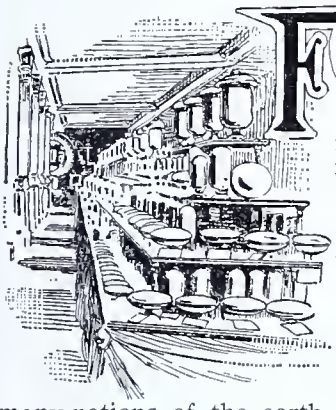
Whatever means of transportation he may select, there is now before him one of the pleasantest trips that a mortal may ever hope to enjoy. Gently gliding over the smooth crystal waters of the sunny lagoon, at every turn some new beauty bursts upon the enraptured view and sinks deep into the soul. Glorious vistas, filled with visions of transcendent loveliness, open up in a shifting panorama of antique sculptures, palatial architecture, and tones of color that may be conceived in fancy, but which can never be told in cold prose. Drifting idly along and abandoning himself to the sensuousness of the hour, on every side surrounded by sights of beauty, it seems no extravagance to say that nothing short of the "New Jerusalem" can present more entrancing scenery, and only a vision of its glories can surpass the perfect beauty of those to be enjoyed on this trip. A feeling of sadness steals into the soul in connection with the deep draughts of beauty and sensuous ease, for he realizes that where to-day stand sparkling fountain and gilded dome, Moorish minarets, statues, and golden portals, in six months will be a deserted stretch of low-lying ground and wide reaches of storm-tossed lake—"*Delenda est Carthago!*" Even in its conception and building the idea of perpetuity was never entertained, and coincident with its creation was the fiat that in six months after its perfection must all that is builded be ruthlessly destroyed. But *vive la bagatelle!* "Sufficient unto the day is the evil thereof," so let us enjoy the present, with no thought of what must or may come. Lie back in your gondola of far-away, old-time Venice, or your trim launch of modern America, and let all trouble glide from your mind, as the water from the prow of your stanch boat, for only a very few times in a long life may such a perfection of pleasures to all the senses be enjoyed.

But all things earthly must have an end, and disembarking from his pleasure-craft under the shadow of French's gigantic golden Statue of the Republic, the traveler ascends the steps at the east end of the Basin, and passing through the graceful colonnade of the Peristyle reaches the Main Pier, whence he will take one of the large steamers for his home in the city.

Birds-eye View of the Irish Industrial Village in Midway Plaisance.

CHAPTER VI.

THE FOURTH DAY AT THE FAIR.



FEW indeed in number are the people of the civilized world who failed to respond right royally to Columbia's invitation, for either by a separate and distinctive building or by national exhibits, or both, most of the many nations of the earth are represented on the grounds of Jackson Park. The whole world felt an interest and its nationalities participated with the grandest and most characteristic exhibits of their arts, sciences, natural resources, and customs, so illustrative of the conditions and progress of their respective peoples. From far-away India, Burmah, Siam, China, Japan, Persia, the islands of the Pacific, Australia, Tasmania, Egypt, Turkey, and the strange lands of mysterious and almost unknown Africa have come most interesting and magnificent attractions. All the European nations have displayed the greatest interest and have given their unqualified support and coöperation. The finest collections of art are gathered here, and each country displays in the most complete manner its varied productions.

Millions of money have been expended by these, the participating foreign countries, and the beauty of the Exposition has been enhanced thereby to a great degree. They have constructed buildings of the finest character in which to make their exhibits, the style of architecture in each case being characteristic of the country represented. It will thus be seen that in addition to the beautiful buildings erected by the Exposition management and the American Government, there is also a remarkable, handsome, and characteristic display of architecture from every part of the world, making the variety of design so extensive as to be bewildering in its outlines.

Chicago's guests from foreign climes are grouped in the northern portion of Jackson Park, in one of the choicest sections of its previously improved part. Their buildings are in close proximity to the North Pier, which is reached by the smaller excursion steamers from Chicago's Lake Front; and within easy distance of the principal pier, by means of steam-launches, for those arriving by the larger vessels. Another method of easily reaching the foreign-building district, and especially suited for those going by any of the railroads, is by means of transfer from them to the Intramural Elevated Railroad, alighting at the Iowa State Building and walking southward, or at the loop by the Fisheries Building, and retracing one's steps. Assuming, however, that tempted by the bright sun and the balmy breezes which caress Lake Michigan's limpid surface, the visitor will select the water-route, the first of the foreign buildings he notices after landing near the Naval exhibit is that erected by our cousin John Bull. It is a typical English "half-timber" house of the style of the sixteenth century, and has been officially named "**Victoria House**" (E 20). The building is generally characteristic of the best type of English half-timber houses of the time of Henry VIII., of which there are still so many good examples extant. Terra cotta, however, is used extensively in the lower story, with red brick facing and mullioned windows; yet in its main features the building is a typical example of an old English manor-house. The upper portion is of half-timber construction of natural oak timbers, with overhanging gables and tiled roofs. As the building can be seen from all points, each façade has been treated architecturally. The plan forms three sides of a quadrangle, with the open side next the lake, inclosed by a raised terrace with balustrade. The center, on the front or inland side, is recessed, with steps leading from both sides up to the covered porticoes which open into a large central hall. On one side of the hall is a large library and reception-rooms; and on the other side, the secretary's office, and other rooms required for the work of the Commission. On the first floor is a large suite of rooms and offices. The walls and ceilings of the principal rooms are elaborately paneled. Colonel Edis, the honorary architect of the Commission, who designed the building has also furnished special designs for all internal fittings and furniture.

Walker Fearn.

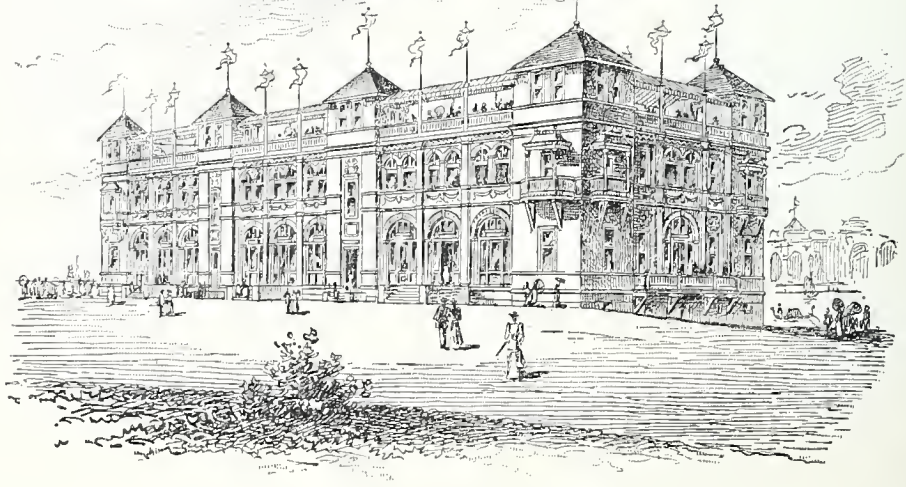
Besides the necessary offices the house

contains large rooms for meetings of juries, receptions, etc. The exhibits are numerous and exceedingly fine, some of which are as follows: A large scale map showing the discoveries made by England in America, for, excepting the claims of the Norsemen, it is conceded that Sebastian Cabot, the emissary of the merchant venturers of Bristol, first landed upon the mainland of America.

The Educational exhibit is very interesting, though all the specimens are from the primary classes. Cardboard and clay modeling, designs for tiles, wall-paper, etc., free-hand drawing, and many others are shown. The Post Office exhibit presents the old and new methods of that department contrasted, with patterns of coaches, locomotives of early and late date, etc. In the proper departments, as art, machinery, etc., the displays are especially fine, particularly in high art works and pottery. A Seychelles cocoanut plant may be seen at this building. This plant, the *coco-de-mer*, was considered by "Chinese" Gordon to be the real "forbidden fruit of Eden." It is an extremely rare curiosity. Just west of the British Building stands a **Soda Pavilion** (E 20), where the visitor may quench his thirst before going on to the **Clam Bake** (E 19), near the Fisheries Building, which has a seating capacity of 22,000 persons.

Victoria House.

The building occupies a fine site, and like the other buildings is made of staff, a material that gives the effect of white marble, and is well adapted for decorative purposes. The façades, arches, and pilasters of the Clam Bake Building are richly and appropriately ornamented with festoons of fish-nets, lobsters, crabs, scallop shells, and other specimens of marine life molded in



New England Clam Bake Building.

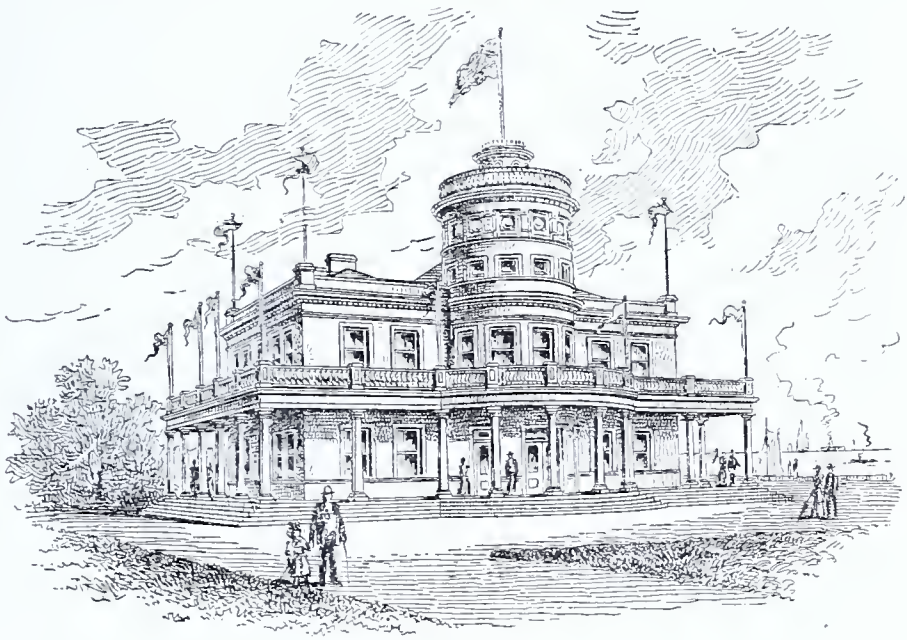
staff. An annex known as the Banquet Hall is 140 x 170 feet, two stories in height, with a casino roof. The annex is used as the headquarters for the Knight Templars and yacht clubs throughout the world. The specialty of this place is, of course, baked clams.

From the Clam Bake the route next leads to the **Canadian Building** (E 20), which stands on the lake shore a short distance from the United States Naval exhibit. The site is one of the best locations in Jackson Park.

The pavilion, including the veranda, covers nearly six thousand square feet. The main building is two stories high, and has three entrances, the principal one facing the lake, the two others being in the east and west elevations.

On the ground-floor, in the entrance-hall, the tower is circular as it issues through the roof. There is a veranda ten feet wide all round the building, having a balcony overhead of the same width supported by twenty-eight columns, with a balustrade divided into panels. The main cornice, which is a bold dental cornice, is carried on a level all around the building, and over it is a plain parapet wall. The building is covered with a low-pitched roof.

Above the roof-line the tower is divided by detached pilasters into twelve panels, over which is the main cornice, and above the cornice is an open balustrade. The view from the roof of the tower on all sides is magnificent, having the lake in front to the east, and to the west and south the various buildings erected by the different countries and States. From this position you can take in at a glance a panorama of



The Canadian Building.

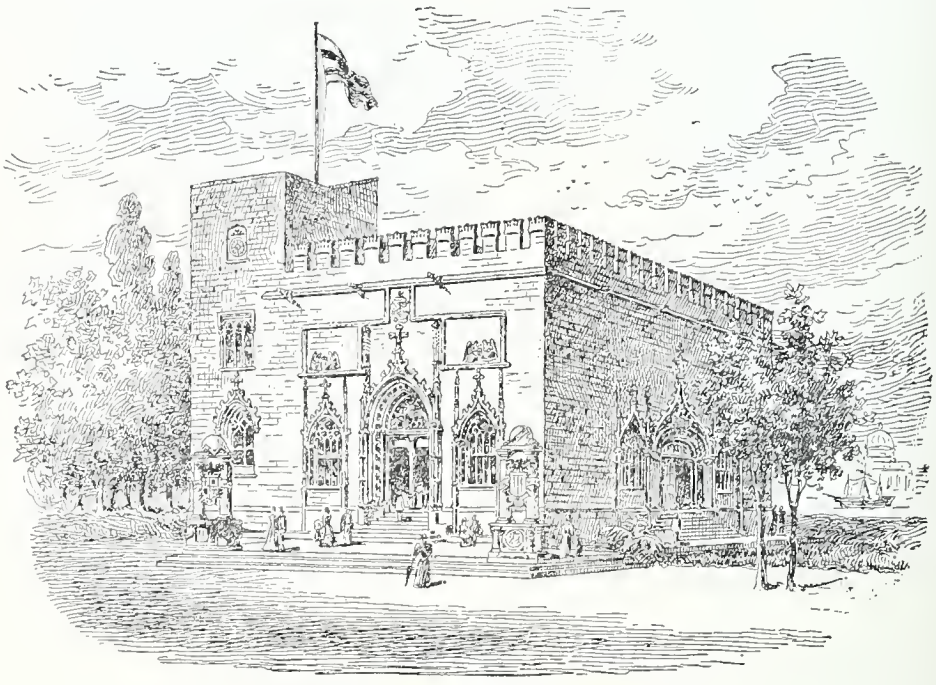
is a post office, telephone, and an intelligence office; to the right of the entrance-hall is the reception-room, and to the left the two offices of the executive commissioners and staffs for the provinces of Ontario and Quebec. In the rear of the main stairs are the lavatories.

On the first floor are two more offices for the executive commissioners and staff, and four offices for the commissioners and staffs from the different Canadian provinces; also a committee-room and a parlor. The smoking-room is in the tower on the second floor, and in the attic are the quarters for the guardian.

A plain style of architecture had to be adopted owing to the sum allowed for the construction of the building, which is 70 x 40 feet, having in addition a semicircular projection of twenty feet on the front and rear elevations. Over the front entrance architecture such as was never before beheld by the eye of man. In order to show the different woods indigenous to Canada the interior walls, ceilings, and floors of the pavilion have been finished in wood, highly polished, showing their natural grain. Each province has furnished the wood required to finish the rooms to be occupied by its commissioners. The pavilion, with its finishings, cost about $30,000. It was designed by the Department of Public Works in Ottawa, Canada, and its construction was carried out under the direction of D. Ewart, assistant architect. Lying westward of and next to this building is that of another English colony—New South Wales—which is called the "**Australia House**" (E 19). The New South Wales Building is classical in design and ornamentation. It covers an area of 4,320 square feet, being 60 x 60 feet in exterior dimensions, with a portico 12 feet

wide extending across the front. There is a flight of three steps leading to this portico and extending across its front and ends. The portico roof is supported by six Doric columns, 2 feet 6 inches in diameter and 20 feet high, with a cornice, frieze, and balustrade extending around the entire building. At each of the corners is a large Doric pilaster corresponding to the columns of the portico. The entrance is in the center of the front. All openings have molded architraves and cornices, and each window has a pair of molded modillions under it.

The exterior of the building is staff. The central portion is occupied by a hall thirty feet in width, and extending the entire depth of the building. In the center is a polygonal dome, 30 feet in diameter, the top being 40 feet from the floor. This dome adds to the effect, light, and ventilation of the



The Spanish Government Building.

whole, and is covered on the interior with ornamental staff. Arranged on three sides of the main hall are the various offices of the commission, eight in number. There is a large toilet-room in the rear. The architects were Messrs. Holabird & Roche of Chicago.

North of Australia House, and lying between Canada and Germany, is the **Spanish Building** (D 19). The building erected by the Spanish government at the World's Columbian Exposition is a three-fourths reproduction of a section of the Silk Exchange at Valencia, Spain. The erection of this building was commenced in 1492 previous to the departure of Columbus' fleet. The section shown represents the column-hall and the tower, wherein all defaulting and bankrupt merchants were confined. Eight large columns 2½ feet in diameter support the roof of column-hall. A circular stairway, approached from an inside entrance, is the means of reaching the top of the tower. This building has a frontage of 84 feet and 6 inches and a depth of about 95 feet. The height of the main building is about 50 feet, the tower rising to the height of about 65 feet. Rafael Gaustavino, New York City, is the architect of this building, which is erected on the lake front between Germany and Canada. It is occupied by the officers of the Spanish Commission and as a reception-room for visitors. Many relics of Columbus are shown in this structure; some of his letters, a sword which belonged to his beautiful and magnanimous patron, Isabella, also one wielded by Cortez in his conquest of Mexico, ancient Spanish artillery, with its cannon, ammunition, etc.

Still walking toward the northwest, the next structure to be visited is that of the **German Government** (D 19). The plans of this handsome edifice were drawn by Government Architect Johannes Radke, in his studio at Berlin. The building has an imposing frontage on the lake shore of about 150 feet, with a depth of 175. It is next to the Spanish Government Building, and but a stone's-throw from the British. Its height is 78 feet, and the tower that overtops it measures 150 feet from the ground. Over the main entrance, in Gothic lettering, the following characteristic German motto in ancient rhyme appears:

Nahrhaft und wehrhaft,
Voll Korn and voll Wein,
Voll Kraft und Eisen,
Klangreich, gedankreich,
Ich will dich preisen,
Vaterland mein!

Which in English would be:

Fruitful and powerful,
Full of corn and wine,
Full of strength and iron,
Tuneful and thoughtful,
I will praise thee,
Fatherland mine!

In the belfry are hung three huge bells made of cast-steel at Bochum, Westphalia, and of, respectively, 80, 60, and 40 hundredweight. These bells will ultimately go into the "Church of Mercy," now being constructed at Berlin in memory of the late Empress Augusta. The building is a combination of several styles, and, though thus somewhat contrasting in its several parts, is not lacking in harmony of the total effect. The center is in the form of a chapel, rich in decorations. Bay-windows, projecting balconies, turrets, etc., lend the structure a most picturesque appearance, closely resembling that of an old German "rathhaus," or city hall, such as may be seen, even at this day, in Nuremberg, or some other ancient town. The massive walls are decorated and frescoed in South German style. The rather steep roof is covered with shining glazed tiles imported from Germany. The roof-corners, water-spouts, etc., down to the large lantern in front of the tower, are of shining brass or mellow-hued bronze. But the interior of the building is even finer and more impressive than the exterior. After passing through the magnificently decorated reception rotunda, to the left of which is the grand reception-room and the office of the imperial German Commissioner, Privy Councilor Adolf Wermuth, a second hall is reached. This, in fact, is a separate wing, some forty feet high and divided by an arched passage of considerable width and height. This inner wing, with the exception noted, extends over the entire space in the building, covering an area of about 2,000 square feet. The pillars everywhere are heavy, short, and solid throughout, and the arches are semicircular, the style being early German Renaissance. Balconies rise in tiers on all four sides of this vast interior space, the heavy timber and castings used in their construction being richly painted and decorated. Subdued color effects, such as dull reds, blues, and yellows, are everywhere visible, and the niches and corners show poetic paintings made by Max Seliger, a talented artist sent by the German government. August Fiedler, a well-known local architect, supervised the construction of the whole building up to midwinter of this year, since which time, however, Herr Radke has taken sole charge of the work. The construction of the German Government Building (popularly known as the "Deutsche Haus" among the German-speaking population) alone involved, for material and work and interior decoration, an expenditure of $250,000. And this structure, altogether *sui generis* and of a style of architecture (the early German Renaissance) never before beheld in concrete form in America, is one of the most remarkable

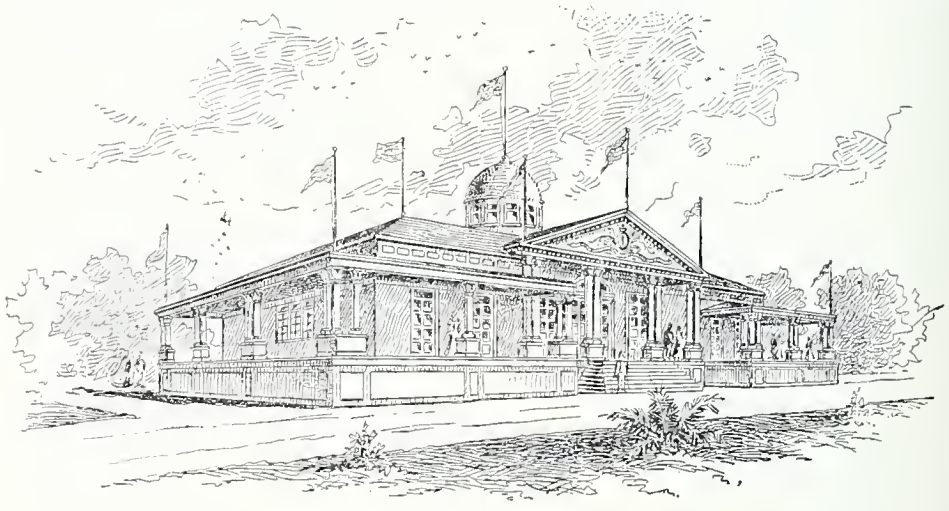
The German Government Building.

on the whole vast expanse of the Fair grounds, one which at once attracts attention and comment, both by its size and height, and by reason of its solid workmanship, for there is neither staff-work nor hollow pillars about it. It seems built to last for centuries.

Besides being the central point for German interests represented at the Fair, whence Commissioner Wermuth will direct things and where he will hospitably receive visitors and inquiries, the German Government Building houses some by no means inconsiderable portions of the German exhibit. The German publishers have arranged for a comprehensive general exhibit of their wares, the art of printing being, above all, well illustrated by a large assortment of magnificently bound volumes of every kind, rare scientific works especially.

But cartography, lithography, photography, chromography, engraving, etc., and all their cognate branches, are likewise fashioned of gold and silver; handsome illuminated missals and prayer-books and Bibles; and lastly, plastic church art, such as statues and statuettes of saints, crucifixes, etc., form a part of this highly interesting exhibit. It may be mentioned that a portion of the material used in the construction and in the inner decoration of the German Building itself has been furnished by German firms for purposes of exhibition.

Thus the tiles of the roof — quite new of their kind in this country — of which there were used fifteen car-loads, are an exhibit in themselves, as are the beautiful windows, the antique furniture, and the ornate wooden ceilings in the reception-room of the Commissioner and in the antechamber. So, too, are the handsome carpets and rugs that are spread on every floor and staircase in the huge structure, all contributed by large manufacturers in Wurzen (Saxony), in Schmeideberg and Duren (Prussia). The exhibits in this build-



The Haiti Government Building.

thoroughly represented in thousands of beautiful specimens. And this fine collection, which ultimately is destined to enrich some American institution, perhaps a public library or a university, is placed on the upper galleries, or balconies, of the building, arranged so as to easily afford instruction and an intelligent appreciation of its treasures. A reading-room for the public is also provided, in which students may indulge the privilege of feasting their minds on some particular tome that has engrossed their fancy. The second large collective exhibit is placed in the chapel, some fifty firms in Munich, Berlin, Heidelberg, Crefeld, Carlsruhe, Aix-la-Chapelle, Cologne, Wuerzburg, etc., being represented in it. Appropriately enough, this exhibit is one of the modern church art, or rather art applied to churches. Some very fine stained and painted windows and oriels; magnificent church vestments of silks, velvets, linens, brocades, etc., embroidered or embossed; costly and artistic vessels for sacred use, ing are many, curious, and rich, but the visitor must see them for himself, as there is not space in a work of this kind for the merest catalogue of such displays.

South and a little westwardly of "*Das Deutsche Haus*," as the Germans familiarly call this building, may be found a much smaller but very interesting exhibit.

Here **Haiti** (E 19) has erected a building in the Southern colonial style, adapted from the Grecian. Broad piazzas flank three sides, while a central dome rises above the building. The piazzas are 12 feet wide, and on the front portico the coat-of-arms of the republic is painted, with its motto, and below it appear the words "Republique Haitienne" in gold letters, and the figures 1492, 1892, and 1804. The first is the date of the discovery of America, the second the celebration of its four hundredth anniversary, and the last the date of Haitian independence. In front, supporting the dome, are eight Doric columns, and from the flagstaff on the dome floats the national standard—

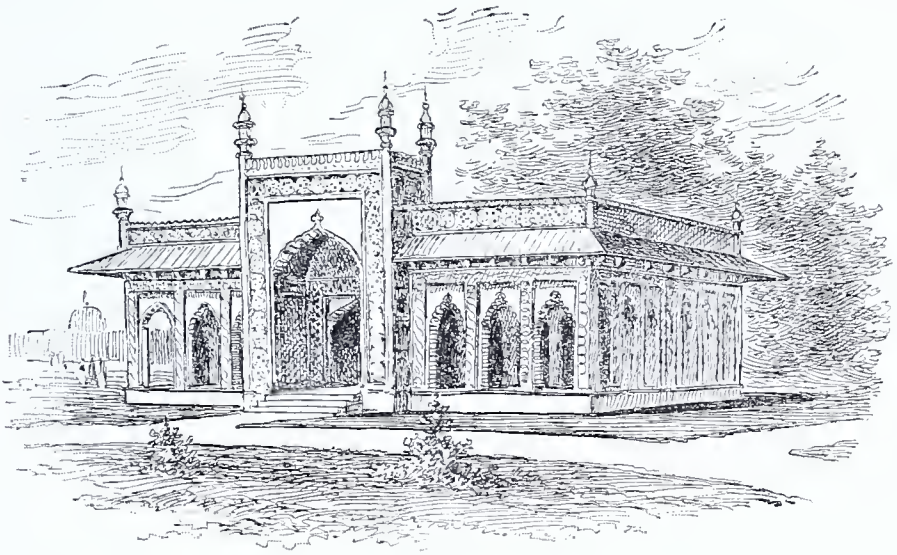
horizontal stripes of blue and red—with the coat-of-arms in its center. The front entrance opens on a hall 50 feet square, and this hall, the dome interior, and part of the exterior are decorated with festoons of the national colors. In the center of the main hall is a beautiful statue—"Reverie"—by Laforestrie, a native sculptor. This statue received the second medal at the Paris Salon. To the right opens another hall, 26 x 54 feet, with a kitchen in its rear, where coffee of Haitian growth and made by a native cook is served to visitors at 10 cents a cup.

Phra Suriya.

The entire left wing is given up to offices, the first a large private parlor. From the salon opens the attachés' offices and those of the Commissioner. There is a corridor between the left wing and the main hall, terminating in toilet-rooms. The exterior dimensions of the building are 124 x 100 feet, 50 feet high. The exhibits of Haiti have not been scattered through the various class buildings, but have all been concentrated here. One of Columbus' anchors, various relics of the aboriginal inhabitants of the island, the bust and relics of Toussaint L'Ouverture, pictures of the first president and others are gathered in this building. Coffee, sugar, liqueurs, syrups, fibers, minerals, plants, etc., and native women's work may be seen.

Northwest of and across the walk from the building last visited is the site upon which the **Siamese Government** has erected its Royal Pavilion (D 19). A native architect furnished the design, and native wood and material and native labor have been used in its construction. It is a small building, 26 feet square, with a front elevation of 32 feet. The wood used is teak, of the fine kind used in the building of the Malay proas, and the façade and roof have been beautifully carved and gilded. These carvings, all done by hand, are exquisitely beautiful, representing the work of the best Siamese artists. Although her displays are not confined to this building, Siam has here many fine exhibits of gems, rosins, dyes, silks, cottons, grains, and a very fine display of manufactured and leaf tobaccos. Some of the native boats are wonderful, and the work of the native women is very fine. Above the pavilion's roof floats the royal standard, a white elephant on a red field.

Immediately east of Siam is the building of the **East Indies** (E 18). It was not erected by the government, which decided to make no exhibit officially, though unofficially they have done something toward this private enterprise. Mr. Taillene, collector of Indian curios, has done the ornamental fitting of the building, etc., and he has within it all sorts of Indian curios, rugs, etc., which are offered for sale. There are two tea-bars, similar to our liquor-bars, except that tea is served instead of liquor. This tea is drawn by the Indian servants that Mr. Blychenden has brought over. The exterior is in East Indian style, modeled remotely after the fashion of the Taj Mahal. The most striking part is the doorway. Associated with Mr. Henry Ives Cobb in the construction of this building was Mr. William Prettyman, formerly contractor of color at the World's Fair. He has charge of its decoration. The building is one story high with a gallery, and is entirely lighted from a central skylight, and consists of one open room with a gallery around it and a piazza in front. It is built entirely of staff, the exterior decoration with which is a

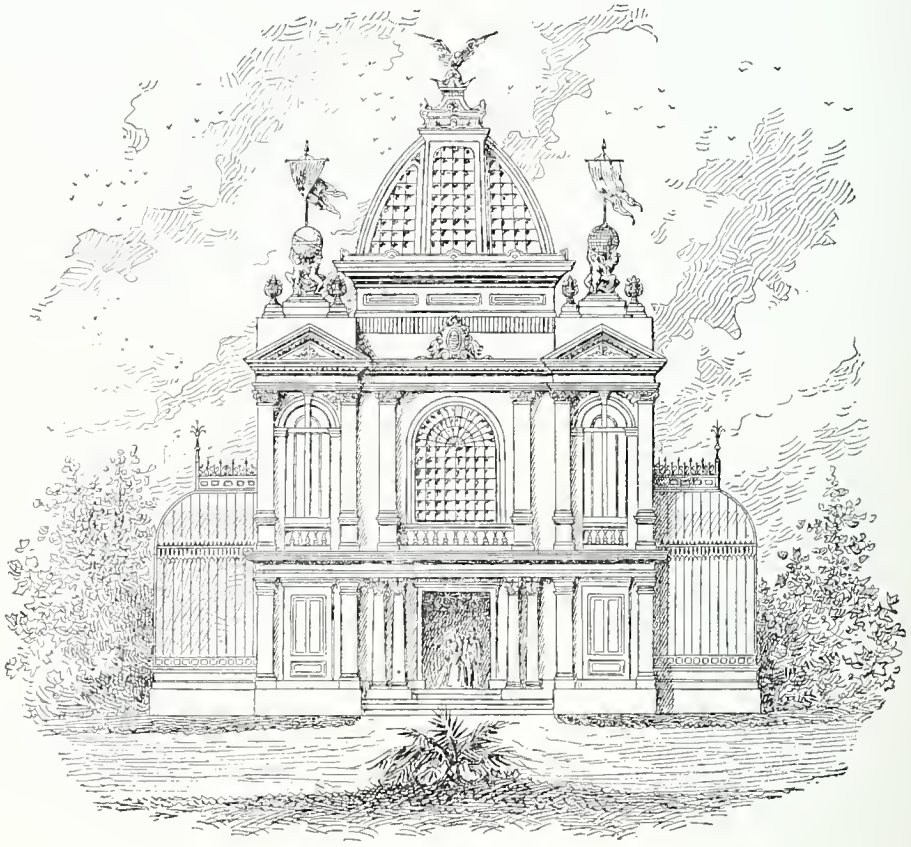


The East India Building.

feature of the building. In shape the structure is rectangular, 80 x 60 feet, 50 feet high, and its architecture is generally on Indian lines. The main entrance is through a lofty gateway surmounted by minarets, which are repeated on the corners of the building; the whole decorated in the high, striking colors of the Orient.

Just back of this building appears that of **Colombia** (D 18). This handsome little pavilion stands to the eastward of the Swedish Building and almost in front of that of the republic of Guatemala. It was originally designed by M. Gaston Lelarge, a French architect and resident of Bogota, occupied by a remarkable and very valuable collection of antiquities, exhumed from prehistoric graves in Colombia, comprising water-bottles, human images, helmets, trumpets, breastplates, necklaces, bangles, anklets, etc., all of pure gold. There are also several mummies and a large collection of ancient pottery. The second story consists of a gallery, which is partly utilized for an office and sleeping-apartment for the Commissioner.

The building is surmounted by a glass dome and a condor, which is the national emblematic bird of Colombia. On each side a group of three figures supports a globe and



Pavilion of Colombia.

the capital of Colombia; but at the suggestion of Mr. Burnham, the Director of Public Works of the World's Fair, sundry changes were made by the architect and contractor, M. Jean B. Mora of Chicago, and accepted by Lieut. H. R. Lemly, Third United States Artillery, who, having been United States Commissioner for the World's Fair in Colombia, was requested by the government of the latter country to attend to the erection of its building upon his return to this country. The prevailing style of its architecture is that of the Italian Renaissance. It occupies a space of 45 x 45 feet, but on each side are conservatories filled with rare tropical plants, which give it the appearance of much greater dimensions. There are two stories, the first of which is flagstaff bearing the national colors, yellow, blue, and red, which are said to have a poetical signification of the blue ocean separating the bloodthirsty Spaniard from the golden shores of Colombia. At a lower level, and occupying the principal place in the façade, is the national coat-of-arms, consisting of a shield with three divisions, viz., two horns of plenty separated by the *granada*, a native fruit, a liberty cap, and finally a representation of the Isthmus of Panama, with a ship in each ocean. The exterior of the building is of staff. Its interior is pleasingly decorated. In the panels under the dome are found the names "Núñez" and "Caro," president and vice-president of the republic, of Bogota, the capital, and in the remaining three sides those of the nine

departments into which the country is subdivided.

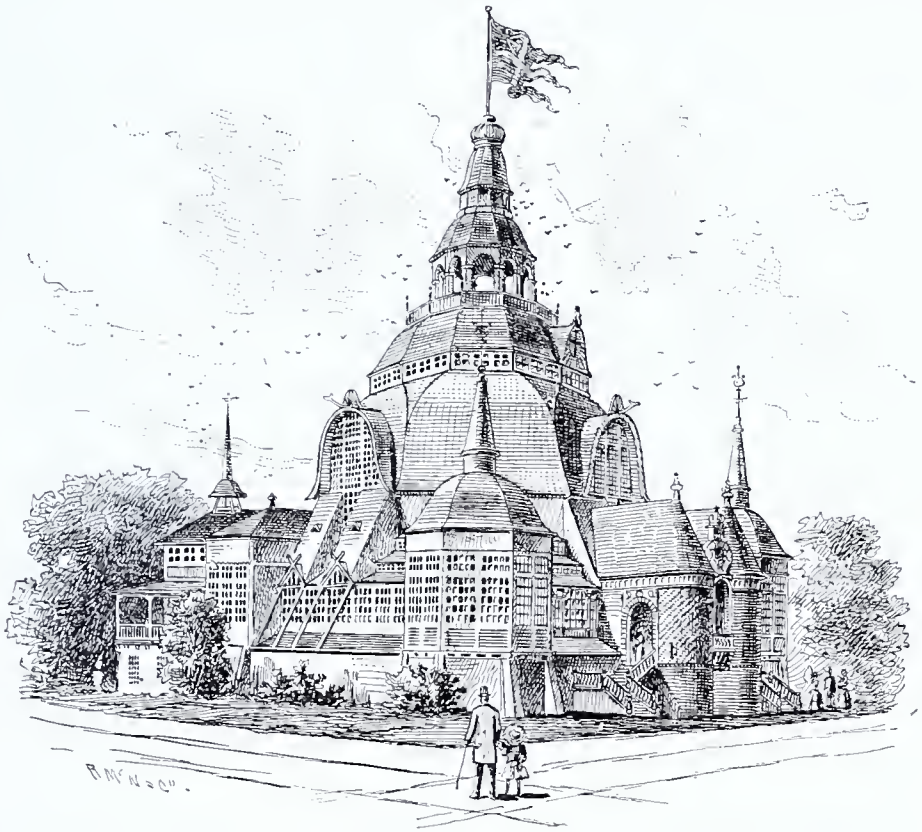
After the Exposition the collection of antiquities above mentioned will be presented to the Queen Regent of Spain, in recognition of her services as arbitrator in the question of the boundary between Colombia and Venezuela, her decision having favored the former republic.

South of Colombia, and in the same plot of ground, framed by its triangular lines, is the **Swedish Building** (E 18). The site has the form of a triangle, and in order to make the best of it, it was necessary to give the building a similar form. In preparing the plans a hexagon was inscribed between the sides of the triangular floor plan, and the boundary of this figure decided the shape of the main hall of the building. The corner spaces of the structures form each a separate room of considerable size, and galleries run around the building, strikingly indicating its peculiar shape. The hexangular main hall is 60 feet square and the pitch of the cupola is 70 feet. On the top of the latter has been constructed a steeple, carrying a flagstaff, from which the Swedish ensign floats, some 150 feet above the ground. The entire area of the floor is 11,000 square feet.

The building was manufactured in Sweden, where it was temporarily put together, afterward taken to pieces, sent across the ocean, and erected on its three-cornered site at Jackson Park. Its entire cost has been nearly $40,000.

The design of the pavilion is the product of the personal taste and fancy of the architect (Mr. Gustaf Wickman, Stockholm), guided by the style of the Swedish churches and gentlemen's country houses of the sixteenth and seventeenth centuries, and as far as possible the characteristics of this old Swedish architecture have been retained.

The lower part of the front wall of the pavilion forms an exhibit of its own. It consists of modern brick, terra cotta, and cement work from the most prominent manufactories in Sweden, and in itself is well worth the attention of experts. Except the part just mentioned, the entire structure is built of wood, and the whole of the woodwork has been executed by the *Eskilstuna Traforadlings Aktiebolag*, in Sweden. In accordance with the old Swedish fashion, the whole of the roof and walls are covered with shingles; the outside of the woodwork being impregnated with a preserving liquid to prevent decay. The window-sashes are all painted in green, and some turned details of the balconies have been colored red, green, and white. The huge crown on the top of the steeple, as well as the framework around the bell, are gilded. The inside of the pavilion is painted in light colors, and richly decorated with bunting, coats-of-arms, crests, etc.



The Swedish Government Building.

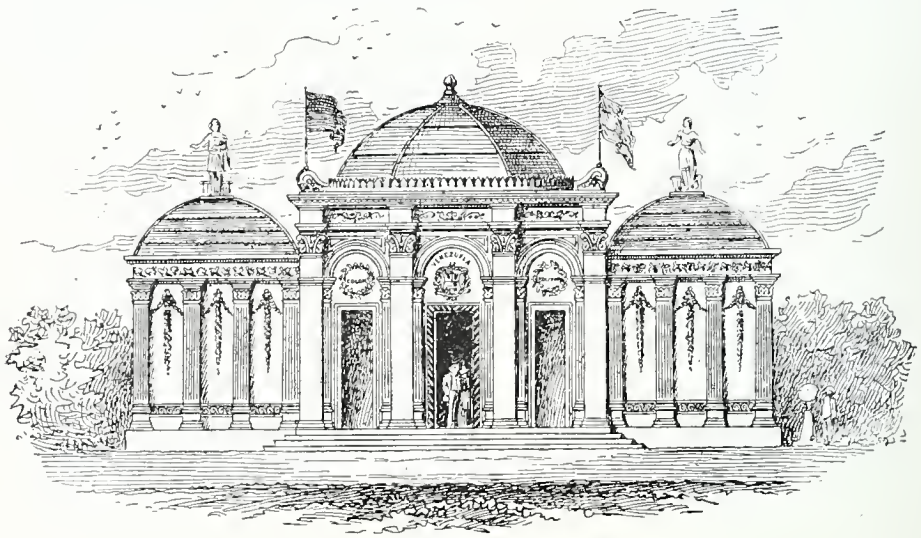
The exhibition proper, which is to be

found under the roof of this building, conveys a very good idea of the cultural standpoint of the Swedish people. Jarnkontoret has here arranged a most complete exhibit of the best of the world-famed Swedish iron ores, also of manufactured products of iron. Several private firms and manufacturers also produce some splendid articles in this department, which, in fact, is the most important of all—the mining products standing number one in the rank of Swedish export goods.

China goods and glass products are well represented, also gold and silver work. Mention should moreover be made of the wood pulp and other manifold articles turned out by the numerous paper manufactories in Sweden, as well as the unrivaled safety matches, "*sakerhetstanddtickor.*" A complete collection of Swedish minerals and of instructive geological maps has also been brought together.

The lady visitor will at once notice, and exhibit meets the gaze of the visitor. "*Turist foreningen*," together with "*Nordiska museet*," has here tried to show what Sweden can offer the tourist that crosses the boundaries. In the background is placed a large picture of the handsome capitol of Sweden, "the Venice of the North," with its famous and magnificent royal castle. There are also placed wax-figures, of full size, dressed in the gayly colored national costumes of the country. Two panoramas, one on each side of the room, represent, the one a typical Swedish landscape, the other a peasant's cottage with its occupants.

The sport exhibit proper includes specimens of all the various means of transportation used at different seasons and in different parts of the country, such as skates, snow-shoes, sleighs, canoes, yachts, etc., and can not possibly fail to arouse the interest of the sport-loving public. Photos, oil-paintings, models of ancient churches, and the like, complete the exhibit in this



The Venezuela Government Building.

probably be delighted with, the lovely embroideries and other needle-work exhibited in this building. A greater collection of similar articles will, however, be found in the Woman's Building, where Swedish women, under the gracious patronage of H. M. the Queen of Sweden and Norway, are presenting a vast number of delightful and striking works of their own make.

A further attraction of the pavilion is the excellent representation of a genuine Swedish home, which consists of four rooms fully furnished and decorated according to the custom of the country. Those who are under the impression that Sweden contains very little but snow and ice will be agreeably surprised by inspecting these rooms. Beautiful suites of furniture, artistically arranged, and splendidly executed draperies, etc., testify to the high standard of Swedish home industry.

Across the hexangular hall, and exactly opposite the main entrance, an interesting department. A carefully executed bust of the great Swedish sovereign, King Gustaf Adolph II., has also been placed in this room. At other places in the building portraits of the present monarch, King Oscar II., and of the heroic Carl XII., will be found.

In the galleries are gathered exhibits illustrating the school system and gymnastics, which are admitted to be second to no others. An abundant collection of publications of vastly different character and purpose is also brought together here, and as already remarked, the entire exhibition demonstrates the high degree of civilization which has been attained by the Swedish people up to the present time, and no doubt it will prove a valuable means of instruction to the student, and by its motley variety of articles also a great attraction to the public at large.

It is not only by the exhibition just described that Sweden is represented at Jackson Park. Smaller collections of articles

are also exhibited in the Agricultural Building, Machinery Hall, and, as previously mentioned, in the Woman's Building. Swedish artists, moreover, exhibit in the Fine Arts Gallery a carefully selected number of pictures, some of which have previously received the greatest admiration in Paris and elsewhere.

The office of the chief Commissioner, Mr. Arthur Leffler, is situated at the north corner of the building.

West of and across the walk from the Swedish pavilion is found the **Venezuela Building** (E 18). In view of the recent troubles in this State, and the depleted condition of her treasury consequent thereon, the decision to make a creditable exhibit of the country's resources at the great Columbian Exposition is indeed commendable, showing, as it does, the ambition and energy of this little republic. The building is a single story in height, and is constructed of white marble, in the Greco-Roman style of architecture. The graceful façade is ornamented with three handsome towers, on the left one of which stands a life-size statue of Columbus. On the right is the statue of Bolivar, the "Liberator." Great credit is due to President Crispo for the efforts made by him to insure a creditable building and exhibit from his country. As soon as the war which resulted in the overthrow of President Palacio had terminated, special efforts were made to secure sufficient funds for this purpose, and also for the proper planning and management of the finances and exhibits. As soon as sufficient money was guaranteed, a committee of distinguished citizens was appointed and the work of collecting suitable exhibits was begun, and the whole placed under the charge of Messrs. J. M. Larralde and Dr. M. U. Toledo, two citizens of Venezuela resident in the United States. Prehistoric relics, mineral and vegetable products, fine arts, manufactures, etc., are displayed. The flag carried by Pizarro during his marvelous conquest and subjugation of Peru is shown, as are also many other historic curios.

Along the walk to the east of Venezuela is a building of a different type, erected by an Asiatic power, that of **Turkey** (E 17). It is a reproduction of a fountain in Constantinople built 200 years ago by Selim the Great. On three sides of the structure are marble basins, into which spout crystal waters, while upon the fourth side is a beautiful portal for entrance to the interior. Intricate carvings adorn the exterior walls, which are composed of mucharabia, a Turkish hardwood of great beauty. There are also alternate panels of inlaid wood and mother-of-pearl work, with here and there a text in Arabic characters taken from the Koran, the Mohammedan Bible. The effect of this dazzling work is magnificent, and is enhanced by the gaudy uniforms of the turbaned guards who night and day patrol the building. Glorious mosaic floors and draped and festooned hangings of rich fabrics make up the interior decorations, and everything is made more magnificent by the rare display of rich silks, costly jewelry, and brilliant gems that abound. There are also gums, gold and silver wares, daggers, soft fabrics, and other oriental wares. Here may also be seen many curios from the Stamboul museum, and historic relics of the greatest value.

The Turkish Government Building.

Lying west of Turkey and at the head of a point of land extending into North Pond, with a splendid location, is the **Brazilian Building** (E 17). The designs for this build-

ing were prepared early in September of 1892 by Lieut.-Col. Francisco de Souza Aguiar of the Brazilian army, who is also a delegate to the World's Fair. It was the intention of Mr. Aguiar, as the architect, to build the entire superstructure of steel, using wood only where it would be required to receive the plastering and staff enrichments for interior and exterior walls. After repeated conferenee with the representatives of several of the leading steel manufacturers, and the delay caused thereby, it became apparent to the architect that to insure the completion of the building in time for the opening of the Exposition wood must be substituted in place of steel in the construction of the walls. These changes were accordingly made, and the entire work was placed with Mr. A. L. R. Van den Berghen as contractor.

The ground plan of the building is in the form of a Greek cross, the outside dimensions being 148 x 148 feet. The elevation has two stories, 25 feet 6 inches and 25 feet high, respectively, surmounted by a central dome constructed of steel, 43 feet in diameter at base and 43 feet high at the crown. The entire height from grade to the top of finial is 120 feet. All girders having a span over twenty-five feet are composed of heavy steel beams, and all braces are of iron, the whole forming a rigid and substantial structure without the aid of wood bracing.

The style of architecture is strictly French Renaissance. The Indian figures in the bas-reliefs of the façades and those on the stylobate of the dome are allegorical, and representative of the republic of Brazil, and are very fittingly used in this connection.

The windows are liberal in size, containing about 4,500 square feet of plate-glass, weighing 15,750 pounds. The sashes are hung on pulleys and weights; a feature being that the sash when raised will be concealed, leaving the entire opening of frame below the transom free and unobstructed. The transoms, which are semicircular in form, are filled with stained glass, hand-painted in appropriate designs and harmonious colors. The columns and capitals of the four façades are Corinthian in order. There are four campaniles, each with an open observatory seventy feet from grade. These points are reached by spiral iron stairs from the second floor to the roof, at which point wood stairs complete the means for ascent. The entire roof, except the dome, is flat and surrounded by a balustrade. A wood floor is laid over the roof-covering proper, thus affording a large, convenient, and safe place for observation. The interior is in perfect keeping with the exterior in all architectural fixtures. A broad flight of circular stairs affords easy access to the second floor. The cost of this building was $90,000.

Northeast of Brazil is the **Guatemala Building** (E 18). This building is square, with 111 feet at each side, and occupies a space of 1,200 feet. Its architecture is original, but in no way classical. It is in the Spanish style, and corresponds well with the country it represents. The height of the first floor is twenty-four feet. In the center of the building a large court is arranged, 33 x 33 feet, with a gallery built on colonnades. The court resembles the old Palos Spanish House, and affords freshness and ventilation to the entire building. In the court is a fountain, from which the water plays as from over a large rock. The four corners of the building are crowned by towers, 23 x 23 feet, surmounted by beautifully decorated domes. The entire height of the towers is sixty-five feet, and in two of them are large staireases, giving access to the floor above, which extends as a terrace around the entire building. The structure is of wood and staff. The ornaments on the walls represent tropical plants and flowers. The building contains four large rooms on the first floor, and on the second a reception-room, two offices, and toilet-rooms. The most interesting exhibit of Guatemala is her coffee, and at a distance of about thirty-five feet from the main building is found a small rustic kiosk in which this product is to be

The Guatemala Building.

exhibited. The space around the building has been converted into a large garden, with coffee, bananas, and other tropical plants natural to the country. There are landing-places on the lake, opposite the principal entrance of the building. The amount spent in the entire work has been about $40,000. No expense or pains has been spared to give the Chicago Exposition a building worthy to represent the prosperous and progressive population of this rich republic. The building is painted in two colors—imitation of stone and salmon-rose—a style which has never been used in this country before, and which is a specialty of Mr. Moras.

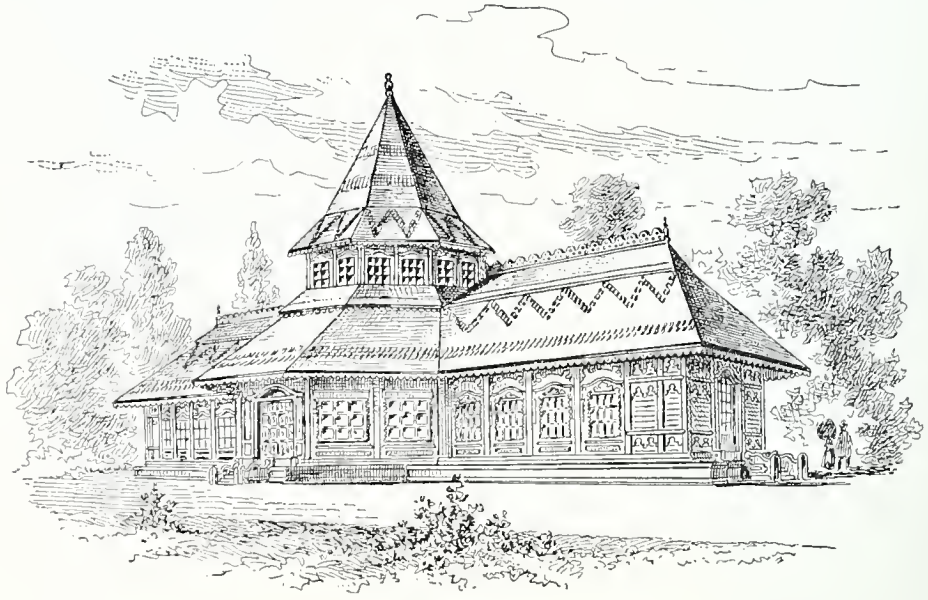
The Norwegian Government Building.

Following the curving shore of North Pond, as it bends first to the east and then to the north, another representative of the Latin states of Central and South America is reached. It is the **Costa Rica Building** (D 18), situated at the east end of the North Pond, facing west, and its location is one of the best in the confines of the park. Across the North Pond, and within a distance to be fully appreciated, are the Illinois, Washington, Indiana, Ohio, and Wisconsin buildings. To the right are the magnificent Galleries of Fine Arts, and on the left stand the structures erected by Guatemala and Spain, while as a background, and not far distant, Lake Michigan murmurs praise to the efforts of mortal man. A better site could not have been chosen. The building, which in style would be called Doric, is 103 feet long by 60 feet wide, with two stories and clear-story, making the full height 50 feet. On each side is a Doric portico, twenty-two feet wide, supported by four large pilasters. Three easy steps bring one up to the main floor, supported by eighteen columns, rising to the full height of the clear-story. The cornices, frieze, moldings, caps and bases, window casements, etc., are made of iron. The main walls are cemented, and all is painted in effective colors. The inside walls are plastered, and the walls and timber-work are frescoed in a modest and becoming manner. The building is lighted by twenty large double casement windows in the first story and ten large skylights in the roof of the clear-story, while on all sides of the latter the windows are pivoted, so that when opened they will afford perfect ventilation. Ample toilet-rooms have been provided on each floor. Over each main entrance to the building is placed the national shield of the Central American republic in bold relief, making a striking addition to the decorative part of the work. The building cost about $20,000. The exhibit of tropical birds and plants displayed here is magnificent.

Reluctantly turning away from the glow and perfume of the flowers and the songs and brilliancy of the birds, to reach the building of **Norway** (D 18), which is the next of the foreign exhibits to be visited, it is necessary to take a course due northeast. From Costa Rica's building cross under the Intramural tracks, and the next building on the right, going north, is the desired one. It is a little strange that the Norsemen, who claim to have been the original discoverers of America—naming Lief Ericsson as the finder, and the year 900 A. D. as the date—should be the most tardy of those making exhibits to put up their building. In style it is built after the model of the old "Stavkirke," a peculiarly Norwegian style of architecture, which dates back to the twelfth century. It is an oddly built cross-gabled edifice, the peaks of its gables ornamented with decorations similar to those with which the Norsemen of the time of Lief Ericsson—their alleged discoverer of America—were wont to embellish the prows of their sea-going vessels. In size the building is 60 x 25 feet, and is constructed of Norway pine. It was planned and built in sections in Norway, then taken down and sent here and set up. All of its workmen and materials are Norwegian.

Northeast of Norway, an antique Buddhist temple, facing Lake Michigan, presents

an attractive appearance. It is the **Ceylon Court** (C 18), consisting of a central octagonal building with two wings facing, respectively, north and south. The length of the entire court is 145 feet; the width of the central hall, 50 feet. The architecture partakes of the Dravidian style, as it appears in the ruins of the ancient temples throughout the island. The beautiful Singhalese woods have been used in the building, cut and fitted in Ceylon, and shipped here and put together. These woods are the *na*, *hulan-hik*, *margosa*, *suriya-mara*, *palu*, and others. A projecting basement, four feet above the ground-level, sustains the entire court, which is reached by four highly carved stairways, two leading into the central building and one into each wing. These stairways and the general scheme of the court are copied from the European national structures. It has one of the best situations for such purposes, standing as it does at the southeast end of Fifty-seventh Street on the lake shore. There are two pavilions, connected by a semicircular colonnade, at the center of which and in the court thus made is a very fine fountain elaborately decorated with bronze statuary brought over from France. The court of the pavilion faces the lake, the inclosure thus made forming a delightful retreat. The smaller pavilion is on the south side, and contains the large room for the city of Paris, fitted up and decorated by the best merchants of that city, the walls being hung in the finest gobelin tapestry, and the room containing only works of art and fine bric-a-brac. The pavilion on the north contains one very large room, elaborately decorated in staff, with ornamental



The Ceylon Court.

ruined temples of Anuradhapura and Polonnaruwa, the capitals of Ceylon between 543 B. C. and 1235 A. D. The cobra-shrouded figures in bas-relief guarding the approaches are termed *doratupalayas* (janitors). There are other carvings of *yakkas* (evil spirits), *hansas* (sacred geese), *makaras* (fabulous beasts—half lion and half crocodile), etc. The doorway is beautifully hand-carved in imitation of those of ancient temples. The *nari-lata*, a woman's body terminating in a leaf, and the *liya-vel* are beautiful decorations, as are also the female busts over the doorways representing divinities. So rich are the decorations in this building, and at the same time so intricate and numerous, that space can not be spared for a mere mention of them, though they are well worthy of a faithful description, and should be seen and studied by all.

Northwestwardly from the Ceylon Building, and adjoining it, is the **French Government Building** (C 18), the last of the ceiling and cornices. The panels between the pilasters and walls contain some of the best pictures of France. The room of this pavilion is entitled "De La Fayette," and it contains all the gifts, mementos, historical relics, and things of interest regarding the dealings between La Fayette and this country. This pavilion includes, besides this room, suites of offices for the French Exposition officials.

The sketches for this building were made in France, and most of the staff models were made there and sent here. The French architects are Motte & Du Buysson, and R. A. Deuelle, associate architect.

The exterior of the building is in the style of the French Renaissance, entirely of staff, and elaborately decorated, there being a very large group of statuary on the north façade, and several historical paintings placed on the exterior of the building. The general effect of this structure is quite pleasing. In dimensions it is 250 x 175

feet, and is but one story high. In addition to the exhibits already alluded to are models and plans of the schools, prisons, hospitals, and sewerage systems of Paris, and many others of great interest. Taken altogether there is more of interest, for Americans, centered in this building of our old Revolutionary ally than in any of the other foreign buildings.

No visitor to the World's Fair should miss getting a glimpse of the Great Central Court and Basin from the water approaches. Those who enter Jackson Park from the land approaches will be like guests who enter a mansion by the back door. At any of the entrances on Stony Island Avenue, or even at the great railroad termini in the Central Court, the visitor's first impression is gained mainly from rear or side views. To get the full effect of the noble plan on which the grounds and buildings are laid out, one should approach the park by water, landing preferably at the Casino, or Main Pier, or, better still, he might board a steam-launch at the north end of the park, and after a short trip in the outer harbor be carried under this majestic Peristyle into the Grand Central Basin. He will find himself directly in front of the Administration Building and surrounded by four of the architectural wonders of the world. Before leaving the water he will see more of the architectural glory of the Fair than from any other point of vantage. He will have entered by the front door.

The outer piers are the daily means of landing at the Fair Grounds employed by tens of thousands of World's Fair visitors, the interior system being used to convey visitors from one point to another within the grounds.

It has been estimated that on warm summer days not less than 100,000 visitors enter the Fair grounds through the turnstiles at the two outer piers. Besides the crowds which embark at the Van Buren Street pier in the center of the city, the water route is favored by many visitors from a score of points along the lake shore; ranging from Kenosha on the north to South Chicago on the south. Besides the Henry syndicate boats—which ply between the two latter points—there are numerous excursions from other lake points within a few hours' sail from Jackson Park.

Steamers from Michigan City, St. Joe, Grand Haven, Milwaukee, Racine, and other points outside the syndicate's territory unload and reload crowds of excursionists at the Casino Pier. Nor are the interior water-ways less popular on summer days when the sun's rays invite to shade and rest. Gaily decorated launches, with canopies and side-awnings, make lake and lagoon trips a pleasure. Sleepy-looking gondolas float softly along, carrying women and children, who are going nowhere in particular, except to bask in the artificial beauties of their surroundings.

Captain Symonds, U. S. N., has perfected the rules and regulations which govern the World's Fair system of water transportation. Under his care has been placed everything pertaining to the safety and comfort of passengers by the various water routes. Subordinate inspectors are on every pier and landing to see that the rules are observed, and the regulations for loading and unloading passengers at the outer piers are as nearly perfect as can be devised. All of the officials are uniformed and charged with the duty of preventing overcrowding, delays, or confusion, having ample police powers to enforce their authority. Captain Symonds' jurisdiction extends to Van Buren Street Pier up-town, and his inspectors see that there is no undue crowding at this point.

There are two piers for landing passengers at Jacksou Park within the Fair grounds. The Main or Casino Pier extends 2,500 feet into the lake and is 400 feet wide. Its foundation piers are stone, and it is so constructed that there is safe landing in any kind of weather. This pier is used by the larger steamers of the Henry syndicate and by excursion-boats. About two hundred feet from the outer extremity of the pier there is an anchorage-ground, where excursion-boats may remain during the day without interfering with the channel. North and south of the Casino Pier there are mooring-buoys for visiting yachts. The other pier, at the north end of the grounds, is somewhat smaller, being 800 feet long by 60 feet broad. At the northern pier steamers of light draught land their passengers. The south side of this pier is used by visiting yachts.

Using both piers, the Henry syndicate has contracted to land 15,000 passengers per hour at the Fair grounds. At the Casino Pier there is from fifteen to eighteen feet of water, sufficient for the new whaleback steamer, built especially for World's Fair traffic, and with a capacity of 5,000 passengers.

The World's Fair Steam Launch Company takes passengers in and out of the various water-gates to the Fair grounds, and gives them a short ride on Lake Michigan. This company has a special concession for this purpose, and its launches ply between three principal landings. Starting from a landing in the North Lagoon, adjacent to the Clam Bake exhibit, the launches pass out into Lake Michigan through the North Channel, rounding the Battle-ship, and making a detour they enter the Grand Basin and make a landing at the south end of the Manufactures and Liberal Arts Building. Returning to the outer harbor, the launches continue their trips to the South Pond, adjoining the Agricultural Annex, where is located the Live Stock exhibit. The steam-launches do not venture from this prescribed route, and can not embark passengers from any point outside the grounds.

The Electric Launch and Navigation Company has forty electric launches plying

on the interior water-ways. The course for the electric launches is three miles long, and includes the Grand Basin, North Canal, East, North, and West lagoons, and North Pond. On this course there are about fifteen landings, one in front of each of the main buildings. The point of starting is in the Grand Basin, and the northerly extremity of the route is in the North Pond, where there is a landing 200 feet wide in front of the Fine Arts Building. The electric launches make the entire round trip in about forty minutes, going up one side of the Wooded Island and returning the other. Stops are made at every landing, not more than a minute and a half being consumed at each stop. If all the launches and gondolas were kept running they would be within 200 feet of each other throughout the entire course. There are one or more launches always in front of each landing, so that intending passengers never have to wait. The capacity of each launch is about twenty-four passengers, and the only schedule time will be to keep moving.

Purely pleasure travel on the interior water-ways is attended to by the Venetian Gondola Company, which keeps twenty gondolas and two steam-barges afloat in the lagoons and canals. The Italian craft are all of the fourteenth century pattern, and are gorgeously upholstered in velvets. They were built in Italy, and approved by the United States Consul-General before being shipped. Manned by expert Venetian gondoliers, the capacity of the gondolas is about twelve, and that of the barges twenty-five.

The only other craft on the interior water-ways are the occasional canoes, manned by Indians from the Ethnological exhibit, or some special exhibit of small craft by the Transportation Department.

At various points along the Wooded Island canoes and odd-shaped boats are run up on the shore as purely decorative features. There are other decorative features at the bridges and landings. The South Canal is for the exclusive use of the gondolas, the Electrical Fountain being the principal attraction at that point. There is no connection between the South Pond—where the Marine exhibit is placed—and the rest of the interior water-ways except a low opening to admit the passage of the fire-boat. On all the interior water-ways there is a uniform depth of six feet, although none of the launches draw more than three feet. There is, needless to say, a constant current of fresh water throughout.

For Exposition officials there is a special fleet of four electric launches. One is for the Director-of-Works, one for the Director-General, and the other two for distinguished guests. Captain Symonds has a special steam-launch for his exclusive use in making official trips about the grounds or to and from the Van Buren Street pier. The steam-launches have a pilot, an engineer, and one deck-hand each. The electric launches each have a motor-man (who guides the craft) and a deck-hand.

The uniforms of all the officials connected with water transportation at the Fair are navy-blue, in single and double breasted coat patterns. The rank of the official is on his cap, and the company to which he belongs on his coat-collar. Captains have three stripes on the sleeve, pilots two, first mates one, and chief engineers one. The brass buttons are of special Columbian pattern, with an anchor in the center.

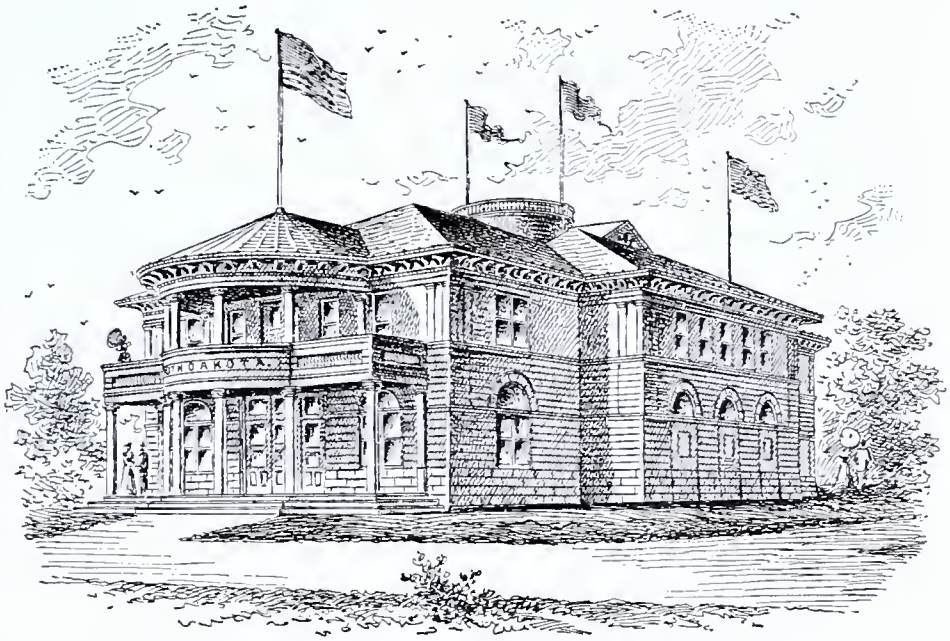
The hulls of the Henry syndicate boats are painted white, with buff smoke-stacks. The same colors are to be seen on the steam-launches. The electric launches have a natural-wood finish, with a border of varnished cedar. The awnings on large steamers and steam-launches are navy-blue and white. Awnings on electric launches are red and yellow.

Every species of craft under World's Fair control flies two flags—the American and the Columbian maritime flag. The latter is of white bunting, with an orange wreath of oak leaves in the center, and a blue anchor in the center of the wreath. Whether on the monster whaleback or the trim launch, the Columbian colors blend with those of the nation. The dreamily drifting gondolas have fourteenth century flags, in keeping with the illusion that the Middle Ages have been transplanted to Chicago to rub shoulders with the advanced civilization of the nineteenth century.

CHAPTER VII.

THE FIFTH DAY AT THE FAIR.

ELOQUENT as have been the praises of this, the greatest of all expositions, the visitor, like Queen Sheba of old, must feel that "not the half had been told him," as he now turns on this his fifth day at the Exposition to see the thirty handsome structures erected by the forty-four States, six Territories, and one Federal District which together, banded in indissoluble "union of lakes and union of lands," constitute the greatest and grandest English-speaking nation on the earth. It was a happy inspiration, indeed, which led the Exposition authorities to apportion such ample space for State buildings and invite the legislative authorities of each sovereign State to participate, not only by exhibiting its products, but by erecting a rallying-point and rendezvous for its sons and daughters. How eagerly the opportunity thus afforded was grasped may be judged from the fact that *within thirty minutes* of Director-General G. R. Davis receiving his formal appointment as the executive head of this vast Exposition, Secretary Chase, the enterprising representative of the State of Iowa, was in Chicago calling upon the authorities and soliciting a first-class site for the structure of the "Hawkeye State." That the result was satisfactory will be seen by perusing the description of Iowa's building and viewing her display. From nearly every other State and Territory came eager applications and enthusiastic responses. Did constitutional restriction or legislative enactment forbid the expenditure of public money on buildings outside the limits of any particular State, its spirited citizens raised by voluntary and public subscription the sum necessary for a proper display. As a result every one of the forty-four States except Alabama, Georgia, Mississippi, Nevada, North Carolina, Oregon, South Carolina, Tennessee, and Wyoming, and four of the Territories, have appropriate structures wherein to display their historic curiosities or whereat to receive their citizens and guests.



The South Dakota State Building.

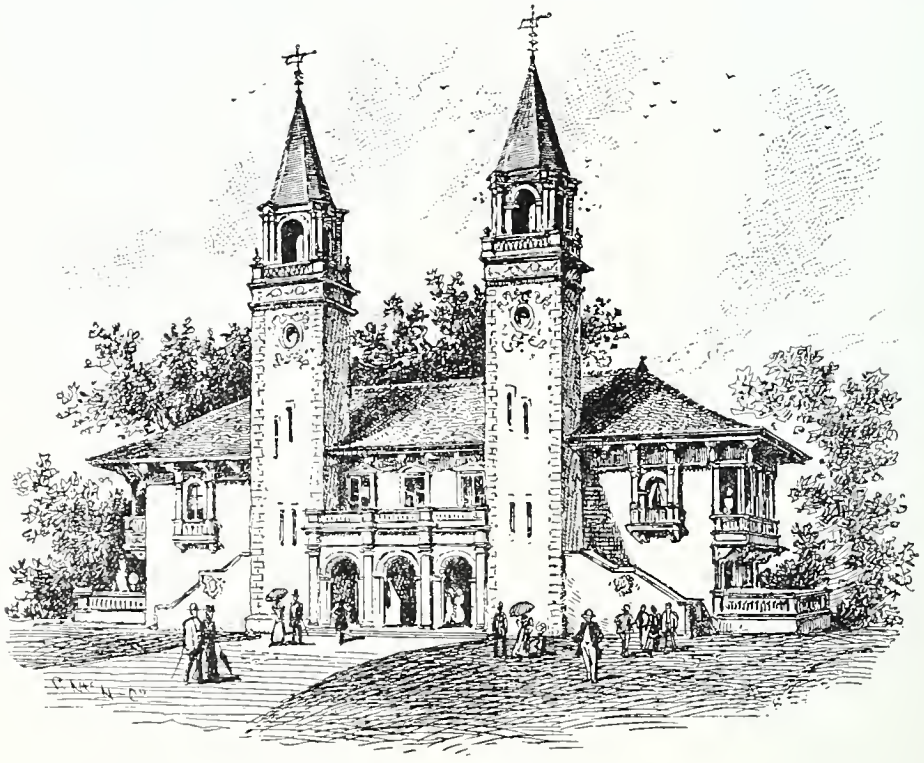
How to See the State Buildings.—These characteristic structures are grouped in the extreme northern and previously improved portion of Jackson Park. Let the visitor take the Illinois Central Railroad from the

city and alight at its South Park Station, where he will find the Fifty-seventh Street entrance to the grounds.

Immediately upon his left on entering is situated the **Esquimau Village** (A 14). For a fee of 25 cents one can not only see the fifty-seven natives, with their wolfish-looking dogs, their sledges, spears, stoves, canoes, and lamps, but may gaze upon a large lot of gravestones, images, and carvings upon walrus ivory, and watch the domestic life of this curious people. They have a store of blubber, seal-oil, and other table delicacies so tempting to Esquimau palates. There are men, women, and children in the village, and their modes of life and the sanitary conditions (or rather the want of them) peculiar to them and their crowded quarters do not "lade the pulsing air with sweetest perfumes." There are some expert carvers and wood-workers in the village, and also many curious objects, which will repay a visit.

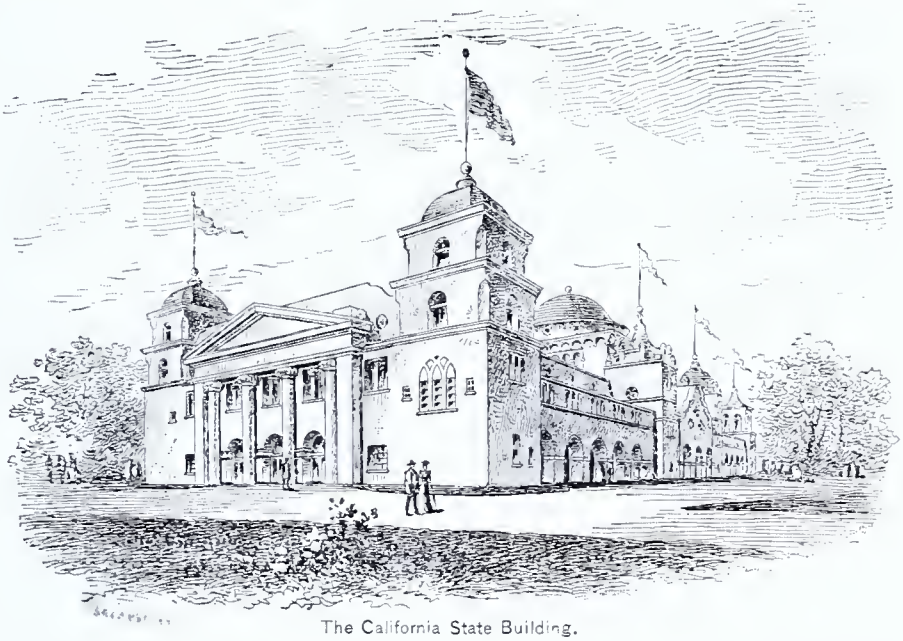
Having satisfied his curiosity in regard to these "children of the North," he crosses the bridge over Northwest Pond and finds on his right the **South Dakota Building** (C 15), the first of the State structures. This building, which has an exceptionally fine location, is 60 feet wide by 100 feet long, and is two stories high, each story being fourteen feet. As far as possible South Dakota's brains, muscle, and material only have been used in its construction. The exterior is coated with Yankton cement finished in imitation of cut-stone, and is very attractive. Mines and minerals, grains and grasses, fossils, pottery, clays, etc., have been given due attention and form a large display, showing the diversified interests and resources of the State. Its dairy, sheep, and cattle products have not been neglected. Those who imagine that no fruits are grown in South Dakota will be agreeably surprised at the pomological exhibit. The educational department is very fine. Curious fossils from the bed of Cheyenne River, immense blocks of fine coal from her coal-fields, and photographic views of her varied scenery, artesian wells, etc., make up a grand display for this young State.

Having seen everything of note here, the **Washington State Building** (C 15), lying just south, is the next point of interest. This is a very unique and pleasing structure, built largely of lumber and materials brought from the State, and it shows, in a marked degree, the immense timber resources of that far-off section. For instance, the largest logs used in the foundation are 52 inches in diameter and 120 feet long, perfectly clear, sound timbers. Much larger could have been obtained, but the railroads were unable to transport them. The dimensions of this building are 140 x 220 feet. The exterior is covered with Puget Sound lumber, and it is roofed with the famous "Washington cedar" shingles. The 2,000,000 feet of lumber used were donated and placed in Chicago by the Lumbermen's Association of the State. The motive throughout the architecture is to call attention to the unparalleled advantages of Washington as a source of lumber supply, and the idea is thoroughly carried out.



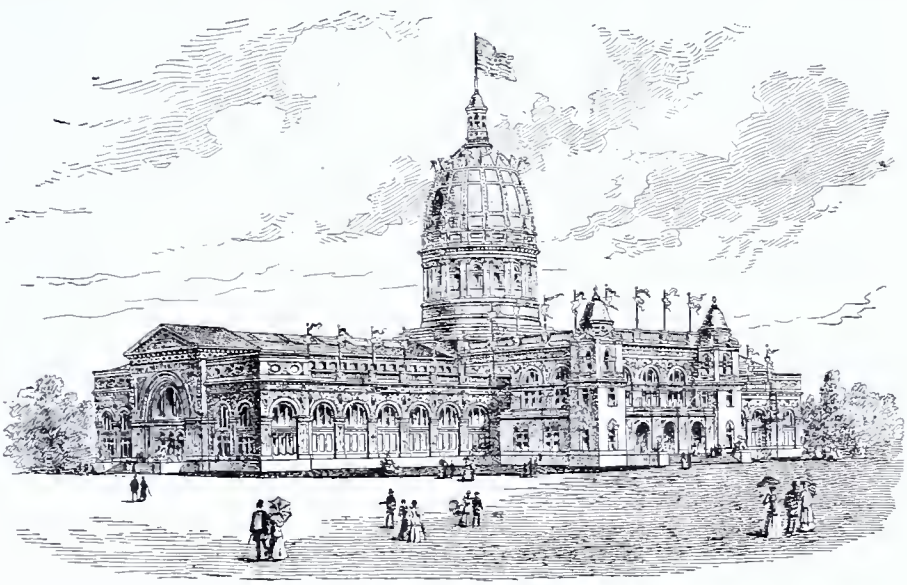
The Colorado State Building.

Leaving the Washington Building, the visitor will find it most convenient to next call at that of the "Centennial State," **Colorado** (D 14). This building is 125 feet long by 45 feet deep, and 26 feet



The California State Building.

from the ground to the main cornice, with two slender towers 80 feet high. The tone is an ivory white, with a faint color suggestion, and the architectural style that of the Spanish Renaissance. The entrance is 40 feet wide and 28 feet deep, and on either side are the main stairways by which the second floor is reached. Smoking, reading, toilet, assembly, and ladies' rooms are provided, and the front balcony, 8 x 24 feet, extends the entire length of the building. Each tower is ascended by a spiral staircase by which the lanterns are reached, and a beautiful view obtained. A rear balcony overlooks one of the lagoons, while an open court is surrounded with another balustraded veranda, thus giving an abundance of outdoor space for pleasant lounging. The two reading-rooms and the assembly-room can be thrown together, making one room ninety-two feet long. The two hanging balconies at the end of the building form an attractive feature. The fittings in onyx and



The Illinois State Building.

Tennessee marble are especially beautiful, and the ornamental front and the red Spanish-tiled roofs give a picturesque and pleasing effect to this building.

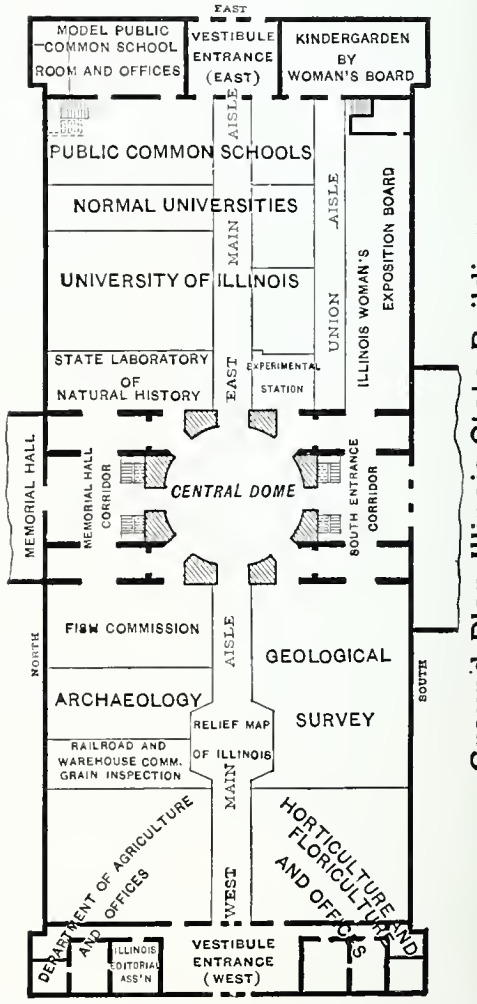
Having fully investigated it, the visitor next reaches what seems to be a Catholic

mission of the days of the Jesuit régime. This is the **California Building** (D 15), and it is a reproduction of the typical mission that was once common in that State. The length is 435 feet, the width 144 feet, from the ground to the eaves 50 feet, and to the roof-center 65 feet. To the top of the dome is 113 feet. The walls are a close imitation of the *adobe*, or sun-dried brick, used in the original structures. The roof is covered with tiles similar to those covering the Jesuit missions. The principal features of the building are copied from the beautiful old mission at Santa Barbara; the other façades recall those of San Luis Rey and San Luis Obispo. The whole mass, otherwise somber, is relieved by a large central dome, around which is an open roof-garden filled with semi-tropical plants. These glorious California products add an element of grace and beauty that gives a gala appearance appropriate to such an occasion as a world's great holiday. The building is further embellished by the rich molded windows over the arched entrances, and made musical by the old mission-bells in its towers. The departments for exhibits are arranged along the sides of the building on the ground-floor; the offices are grouped in the second story. The exhibits consist of minerals, petrified woods, native wines and other viticultural displays, brandies, State industries, etc.

Bidding adieu to this reminiscence of a by-gone time, the next building presents a more modern appearance. It is that of **Illinois** (E 16), in the form of a Greek cross, one axis of which is 450 feet long by 160 feet wide; the other 285 feet long and 98 feet wide. At the intersection of the arms of the cross rises a dome with an internal diameter of 75 feet and an inside height of 152 feet. The galleries circle the interior of the dome, one 15 feet the other 96 feet 6 inches above the floor. Over the entablature rises the drum, covered with galvanized iron. A round lantern, 12 feet in diameter and 35 feet high, crowns the whole, its height above the ground being 234 feet. At the east and west ends are large entrances. Within the building are rooms for the governor of the State and his suite; others for the members of the State board; a great exhibition-hall, ante-rooms, and rooms for the accommodation of the woman's board. There are rooms at the east end for school-exhibition purposes, one being devoted to the use of a model kindergarten. In the northern end is a fire-proof room called the Memorial Hall, which contains historical objects usually kept in the State capitol at Springfield.

The next building upon the route laid out belongs to the **State of Indiana** (D 15). This structure is Gothic in design, with cathedral windows, turrets, and towers. At either end a tall spire rises above the roof to a height of 150 feet from the ground. The ground dimensions, including the wide veranda which extends entirely around the building, are 53 x 152 feet. The building presents a massive appearance, and is three stories high. The first story is Indiana gray-stone, the second and third are wood covered with staff. The doors and interior finish are in oak, carved and polished; the floors are laid in mosaic. On the first and second floors a wide hall extends from tower to tower, separating the offices, parlors, toilet and reception rooms from the large assembly-hall and the hall of exhibits.

On the ground-floor are separate parlors for women and men, with toilet and check rooms attached to each. On the second

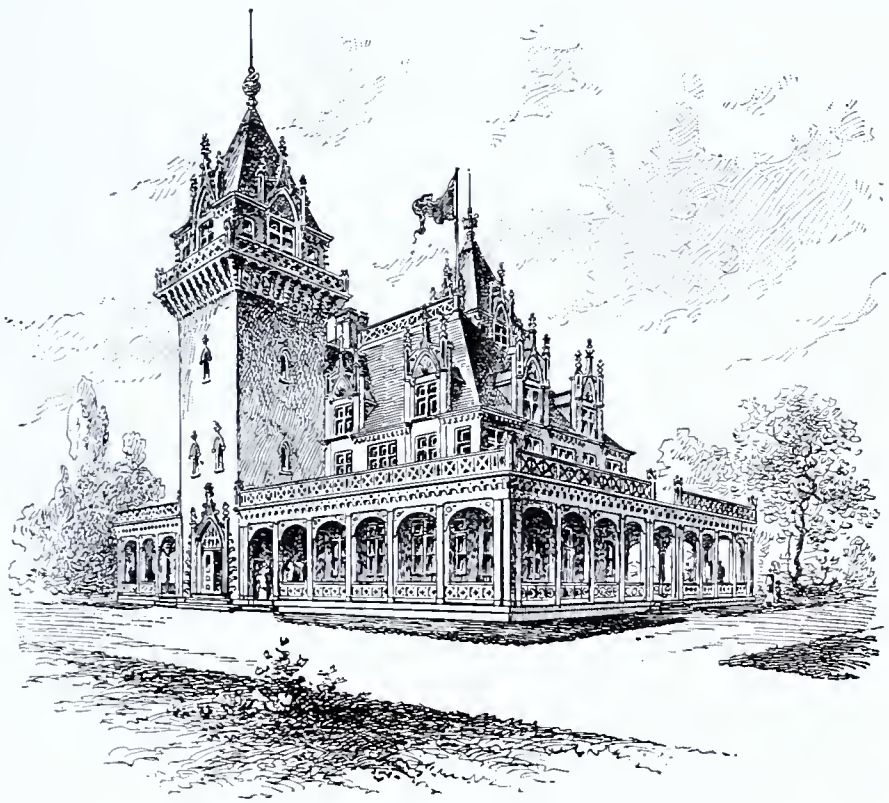


Ground Plan Illinois State Building.

floor are a reading and writing room, a woman's room and private office, a men's room, two toilet-rooms, and the offices of the president and secretary of the State board. There are fine displays of historical portraits; archæological, mining, manufacturing, agricultural, and educational exhibits. On the front of the building is a statue of heroic proportions, the work of an Indiana sculptress, Miss Jeannette Scudder. It represents the typical Indiana beauty, and is called the "Maid of the Wabash."

The visitor now passes on to the **Wisconsin Building** (D 15), which is 50 feet deep and has a frontage of 90 feet, exclusive of the

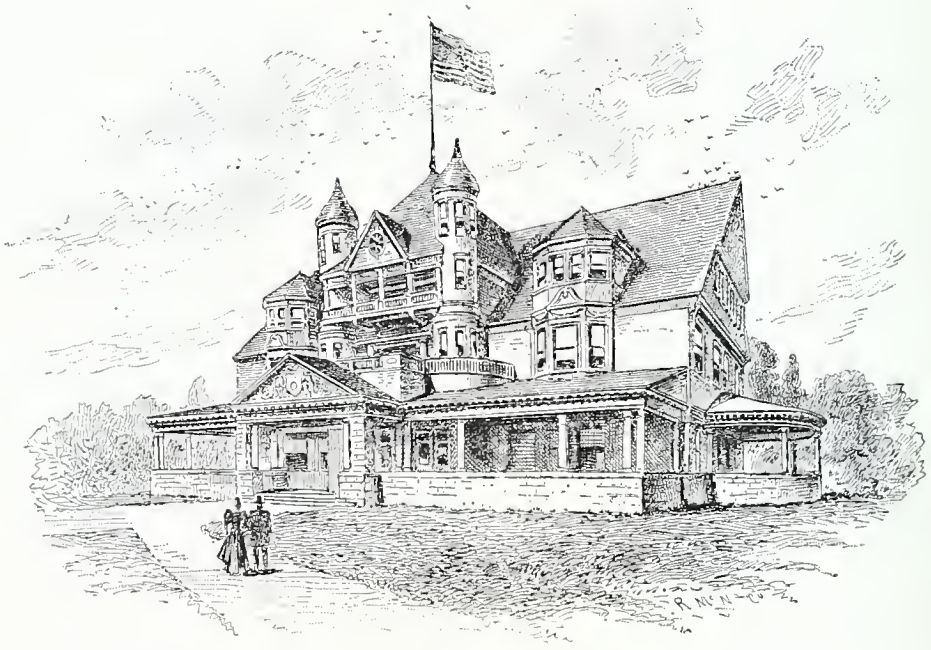
porches, of which there are four—two running the entire length of the building on the east and west fronts, and one each in the centers of the north and south elevations. For three feet above grade the walls are of Lake Superior brownstone, and the first story of Menominee red pressed brick. The rest of the exterior finish is chiefly in dimension shingles. The front and rear porches are supported by massive brownstone pillars—one at each corner and one at each side of the main entrance. There are also polished granite columns in these porches. In the angles of the gables is seen the coat-of-arms of the State, modeled by Miss Eunice Winterbotham of Eau Claire. The building is modern in architectural style, and is that generally used in club-houses and large private residences. The exterior is painted in contrasting colors, and the effect is quite harmonious. The first floor contains the lobby, or reception-room, the ladies' reception-room, the intelligence office, post office, and men's lavatories, all finished in Wisconsin woods. About three-fourths of the way up the grand staircase is a Venetian stained-glass window, representing Superior City. The lobby is floored with colored tiles. The second floor has three large rooms, one occupied by an art exhibit and two by the State Historical Society. There are also smaller rooms, as the men's reading-rooms and board of directors' office. The third floor is occupied entirely by sleeping-rooms. The building has several fountains and is lighted by electricity.



The Indiana State Building.

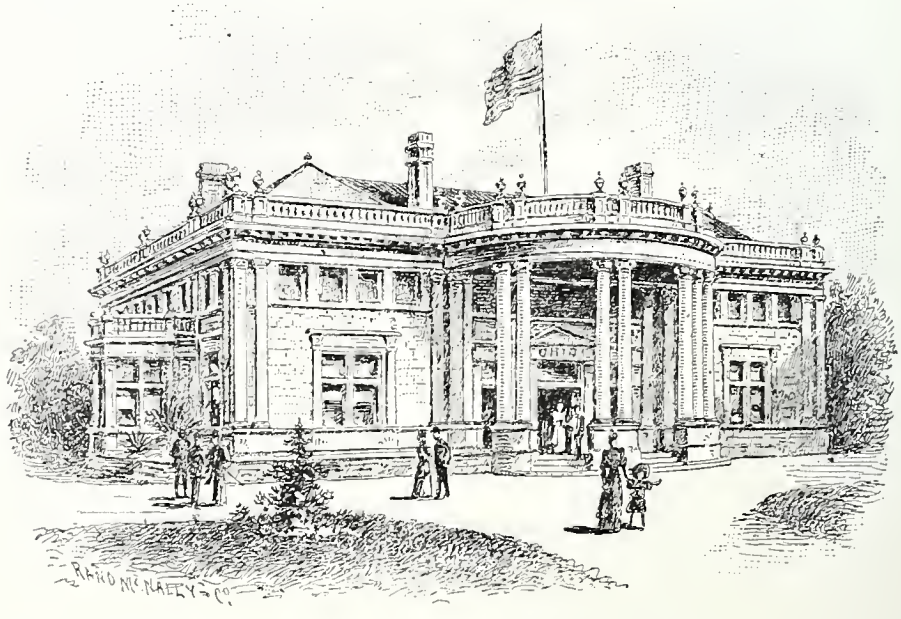
Ohio's building (D 15), which is next reached, is not intended for exhibits of any kind, but rather as a social headquarters for people of that State visiting the Fair. It occupies a prominent site at the west of the Art Galleries and has a fine outlook over the water to the Fisheries Building. The architecture is of the style of the Italian Renaissance, simple yet dignified. The dimensions are 100 x 80 feet, exclusive of bay-windows, porticoes, and terraces, and its two stories are about thirty-five feet high. The semicircular portico has eight Ionic columns the full height of the building, surmounted by an open balustrade and roofed with red tile. The entrance vestibule leads to the reception-hall, 23 x 48 feet, the vaulted roof of the building forming its ceiling. Around it run galleries level with the second floor. Opposite the entrance is a spacious alcove with an open fire-place, above which is a stained-glass window bearing the State's coat-of-arms. The frieze of this hall is a decoration of buckeyes, the State emblem. From the central hall open the rooms of the commissioner, bureau of information, ladies' and gentlemen's parlors, writing-room, etc., with a smoking-room in the rear wing. The assembly-room, 30 x 42½ feet, is approached by way of the main staircase. The stained glass in the upper portions of the windows in the various rooms shows the names of the sixteen chief

cities of the State. James W. H. McLaughlin, architect of this building, was born in Cincinnati in 1834, and commenced the practice of his profession in 1855; and from that time to the present, with the exception of one year (from 1861 to 1862), he has been actively engaged in its pursuit.



The Wisconsin State Building.

Having disposed of the "Buckeye" Building, **Michigan's** (D 15) comes next. This is quite an imposing structure, 104 x 144 feet in ground area and three stories high. There is a veranda across the entire front, from the center of which rises a tall tower, balconied, and pierced with windows, and 131 feet high. The main entrance opens into a tiled reception-hall, sixty-two feet wide and extending the entire depth of the building. Near the front, opening out of this hall, are the secretary's office, post office, check-rooms, and barber-shops. On either side of the halls are reception, reading, and toilet rooms for men and women. Wood fireplaces with high oak mantels adorn each room. On the second floor is the assembly-room, 32 x 60 feet, in which is a fine pipe-organ; also an exhibit-room, 31 x 100. Here will be shown specimens of the flora and fauna of this State. On the third floor are



The Ohio State Building.

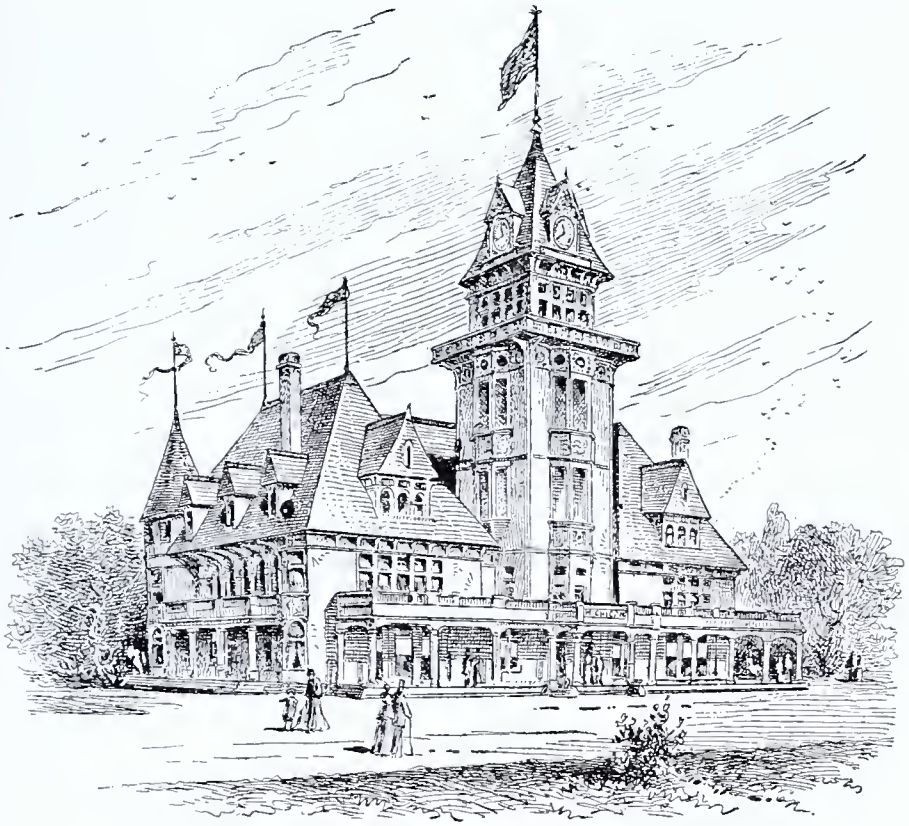
twelve sleeping-rooms, for members of the commission and other State officers. On the second floor is the press exhibit, showing sample front pages of every paper and magazine published in the State. The pomological display presents 500 models of the various fruits grown in Michigan. The salt exhibit is especially interesting, as are also those of woman's work, educational, grains and grasses, etc. Probably the most unique thing is the poem entitled "The Red Man's Rebuke," composed by the last chief of the Pottawatomies, and printed on birch bark. The exterior of the building is of Michigan pine and shingles, the latter stained soft red. The general color tone is light-gray.

Leaving this building the visitor retraces his steps, passes back by those of Washington and Colorado, and just across the walk by which he entered the grounds finds on his right the **Minnesota Building** (B 15). Its ground area is 80x90 feet, and its height to the main cornice is 41 feet. The frame is of wood covered with staff; the style of architecture being that of the Italian Renaissance. The roof is covered with metallic Spanish tiles. On the front portico stand statues of Hiawatha and Minnehaha executed by Jacob Fjielde and contributed by the school children of Minnesota, aided by the Woman's Auxiliary Board.

This beautiful group is inspired by Longfellow's poem, and finds its motive in the lines:

> Over wide and rushing rivers,
> In his arms he bore the maiden.

After the close of the Fair the group will be cast in bronze and placed near the falls in Minnehaha Park at Minneapolis. The first floor is devoted chiefly to an exhibition-hall, where is shown a fine collection of the birds and beasts of the State. Here are also specimens of her grain, minerals, and other products. In the center of the hall is a drinking-fountain of Mankato stone; on the left is a relief map, 23x25 feet, of Duluth and its harbor, and in the rear the superintendent's room, check-rooms, post office, and information bureau. In the mezzanine story are sleeping-rooms for the officials and employes. One side of the second story contains the Woman's Auxiliary Board room, with reception, reading, and toilet rooms.



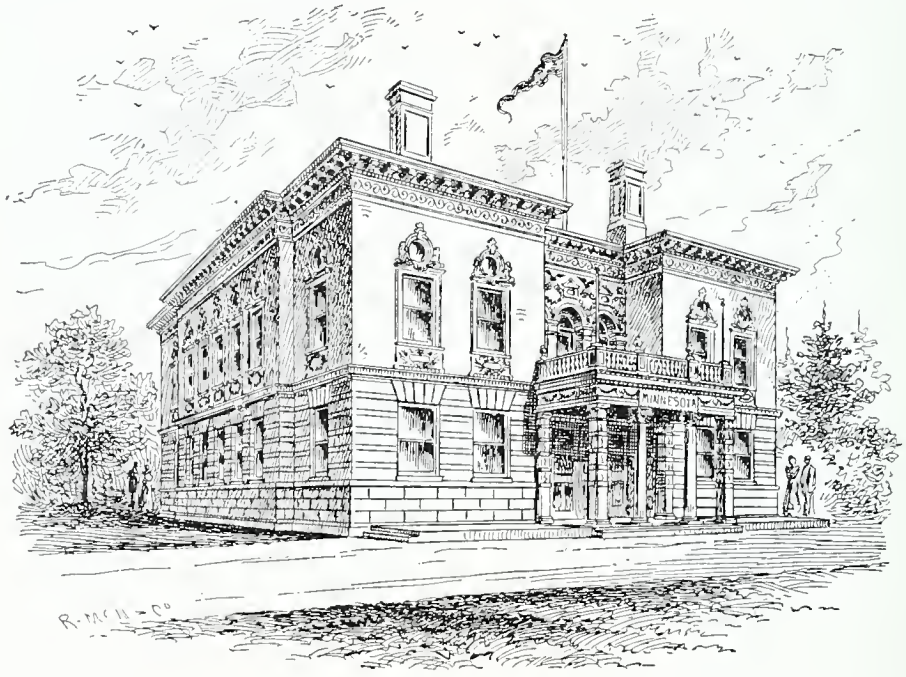
The Michigan State Building.

In the rear are two guest-chambers. On the west side is the State Board room, with the reception, reading, and toilet rooms. The interior is decorated in plain tints, with elaborate friezes selected from designs by women artists of the State. William Channing Whitney was the architect of this building.

Just across the walk from the Minnesota Building is found that of **Nebraska** (B 15). It is of the colonial style of architecture. Classical size is 60x100 feet. The outside of the building is covered with staff, made to represent stone. On each side of the building is a large portico, with eight large massive columns, running the full height of both floors, supporting the gables over the porticoes. Six large rooms open onto these

porticoes, giving space for exhibits. On the first floor is found a large exhibit-hall, reception, check, waiting, commission, and men's toilet rooms. Reaching the second floor from this floor, by a large staircase ten feet

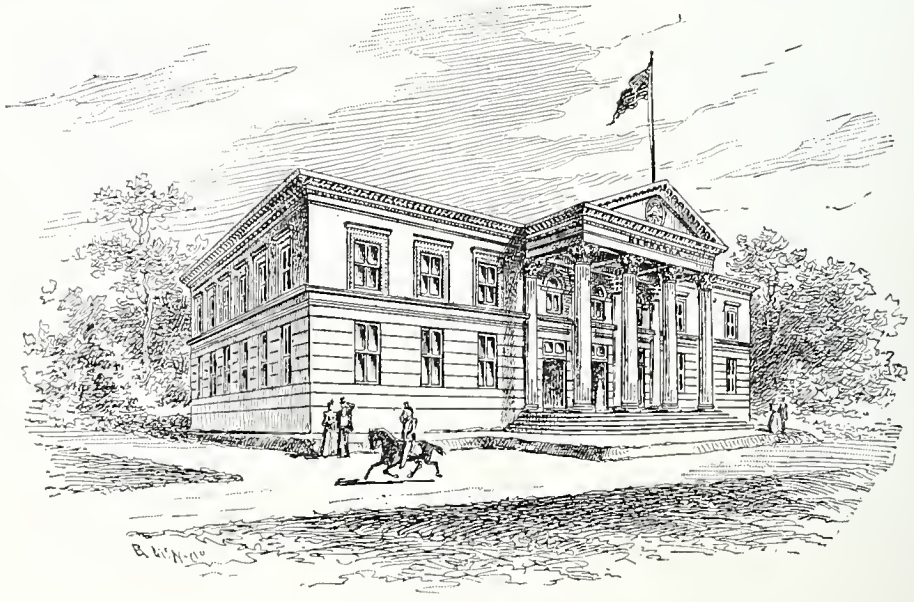
Emerging from this structure and crossing the walk, next in order is the **Arkansas State Building** (B 15). The architecture resembles the French rococo style, selected as appropriate because Arkansas was first



The Minnesota State Building.

wide, a large exhibit-room is entered. The janitor's and reading rooms are located on this floor, as are also waiting, reception, and toilet rooms for ladies. The building is amply equipped with stand-pipes and other apparatus for checking fires, and has every

settled by the French. Staff constitutes the chief material of construction, its cheapness making it possible to enrich the façades of the structure at a moderate cost, which was necessary, as the building was erected entirely by popular subscription. The build-



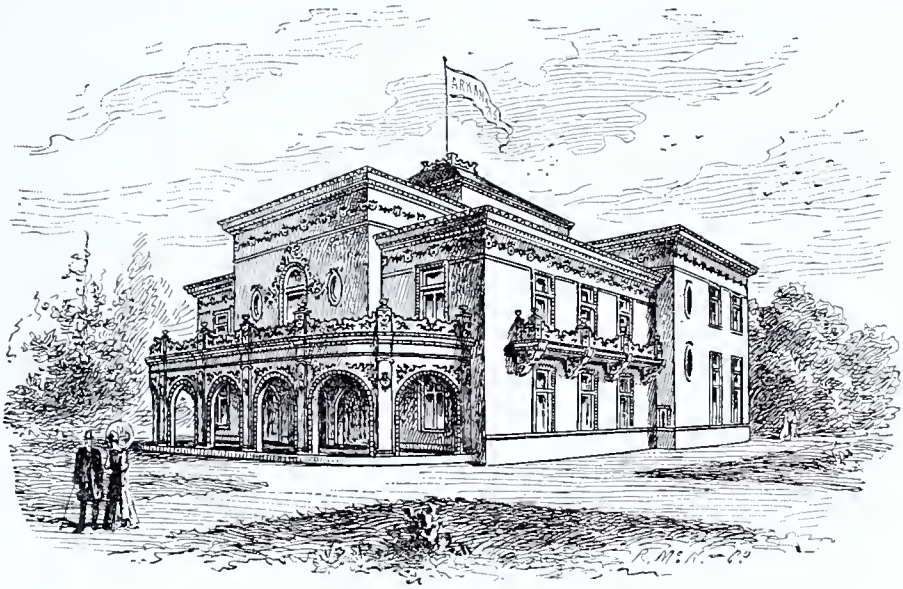
The Nebraska State Building.

convenience for the comfort of visitors. Henry Voss of Omaha is the architect, and for the money expended ($15,000) he has produced a very creditable building.

ing proper is 92 feet deep by 66 feet wide. The main entrance is through the ornate elliptical veranda, the steps leading up to which are granite quarried and cut at Little

Rock. From this a triple arcade leads into the rotunda, 30 x 30 feet, extending the entire height of the building, rising to a square dome thirty feet in diameter. The unique feature of the building is the fountain in the center of the rotunda, donated by the Ladies' Columbian Club of Hot Springs. From the center of the basin, which is ten feet in diameter, rises a granite base bearing the figure of a boy holding over his head a passion-flower, the floral emblem of the State. Around the base is grouped a fine collection of Hot Springs crystals, while crushed crystals cover the petals of the flower. Aquatic plants are placed at the corners of the basin. When illuminated by electric lights it is exceedingly unique and attractive. This feature was designed by Mrs. P. H. Ellsworth of Hot Springs. The three rooms, 15 x 15 feet each, on either side of the rotunda are used as ladies' reception and exhibit rooms; the large one in the rear, 25 x 65 feet, extends the width of the building, and is devoted to general exhibits. It is extended through triple arches, opposite which is a beautiful mantel (twelve feet long) made of Arkansas white onyx. In the second story a broad gallery encircles the hall, affording entrance to six rooms, 15 x 15 feet each, corresponding to similar rooms on the first floor. The two large rooms over the exhibit-rooms are used as parlors for ladies and gentlemen. Almost the entire first floor is laid in clear rift Arkansas pine, donated by the various lumber companies of the State. Mrs. Frank Middleton Douglas, *nee* Miss Jean Loughborough, the architect, was born in St. Louis, Mo. Her father served as a colonel in the Confederate army. Mary W. Loughborough, his wife, was an author of note. In April, 1892, Miss Loughborough submitted her design for the Arkansas State Building, and was given first prize over all competitors. She was made superintendent of its construction, and was the only woman occupying a similar position. She is a member of the Arkansas Board of World's Fair Lady Managers, and is also a member of the National Press Association.

Having beheld all that is notable in the Arkansas State Building, the visitor, crossing to the west side of the walk, sees before him that erected by the State of **North Dakota** (B 15). The style of architecture happily named the "colonial" seems extremely appropriate to the State buildings, since it is dignified, though not severe; homelike and hospitable, yet not trivial. In the North Dakota edifice the solid structure of the front elevation is essentially classic, with large exterior colonnades, or porches, carried up to cover two stories, a feature which is useful and at the same time softens and makes attractive the severer lines, rectangles, and arches of the classic ideal. The ground-floor colonnade forms the porch and the second story a "gallery" (as it is called in the South), and the effect is rendered doubly attractive by the fine situation of the building. The interior offers generous stairways and hall space, lighting and ventilation. The whole first floor is thrown into one room, 60 x 90 feet, affording ample room for display of the State exhibit, which includes nearly every product of the soil found in the temperate zone—whether from field or forest, farm, garden, or orchard. A feature of this room is a large fire-place facing its main entrance, flanked on either side by stairways, which meet at a landing and, merging into one, give access to the second floor, where are found reception, press, and committee rooms, and toilet accommodations. The decorations of the building, both interior and exterior, are conventionalized representations of the natural and agricultural products of the State of North Dakota. Wheat, corn, grasses of many kinds, etc.,



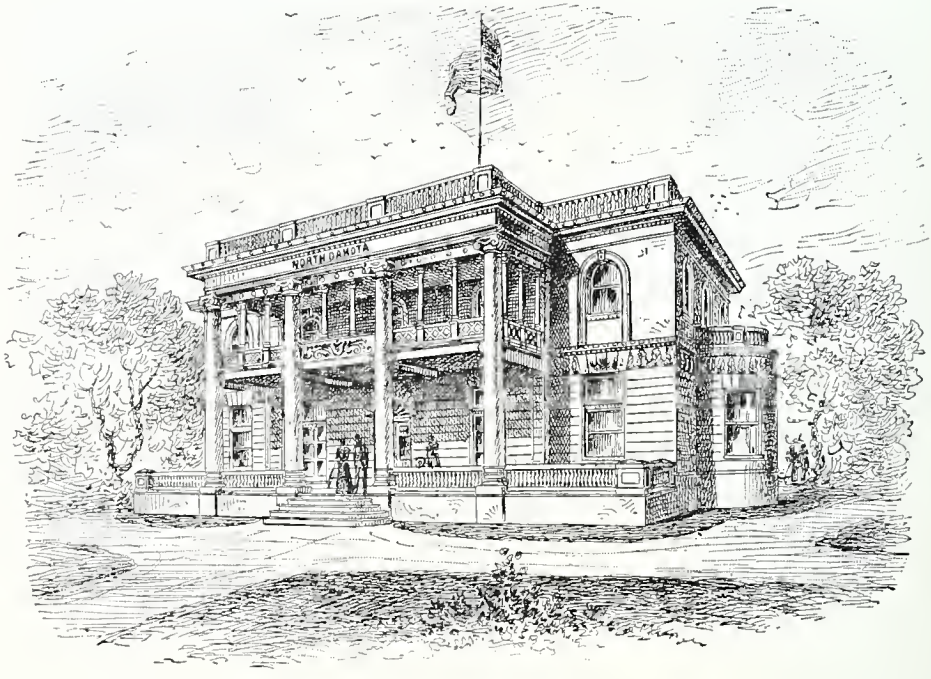
The Arkansas State Building.

are shown in bas-relief on bands, panels, and angles; and pedestals are occupied by allegorical figures and groups appropriate to the time and place. The material used for the structure is wood, covered with staff except where its position requires that the wood shall retain its own aspect. The extreme dimensions of the building are 40 x 70 feet and its height is 30 feet. It cost $11,000.

On the same side of the walk a little farther north is found the **Kansas State Building** (A 15). The "Sunflower State" has a building which at once attracts the attention of visitors by its unique features inside and out. It follows the model of those structures which seem to have developed, by natural evolution, under a warm and sunny sky. The building, cruciform in plan, measures 135 feet from north to south and 140 feet from east to west, and

Just north of the Kansas State Building is a department of the **Public Comfort** (A 15). There is a park gate here where but one class of visitors will be allowed to enter—the bicyclers. Here, and at one other entrance, all wheels must be left, and arrangements are made to accommodate 16,000 wheelmen daily. Check-rooms, toilet-rooms, etc., have been provided for both male and female riders.

Leaving the ranks of wheels and the crowds of riders, the visitor, turning toward the east, next reaches the **Texas State Building** (A 15), which was provided entirely by the women of that State. Plans were prepared by J. Riley Gordon of San Antonio for a structure of considerable architectural grace and beauty. The building contains assembly-rooms, 56 feet square and 20 feet high, provided with a large

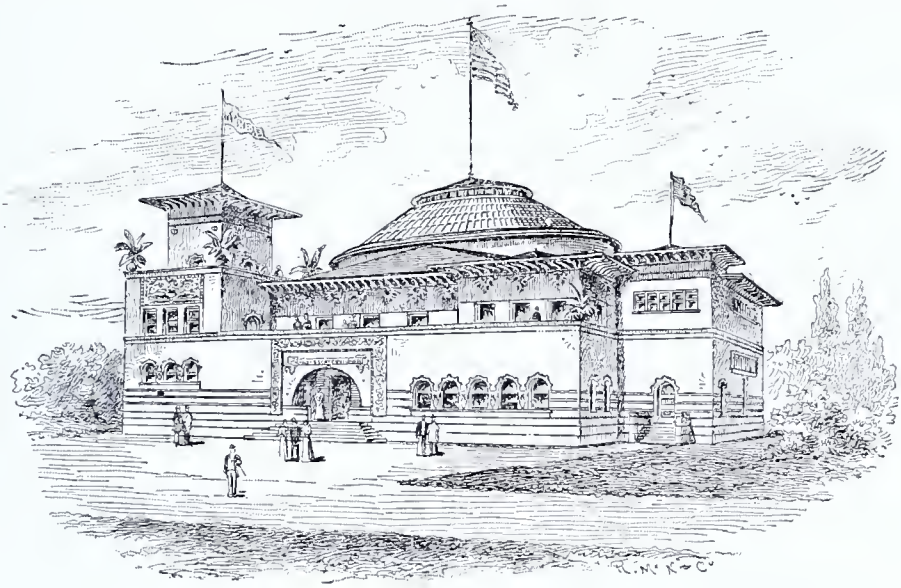


The North Dakota State Building.

was one of the first State buildings to be completed, and the first to be dedicated. The rear of the building was especially designed for the valuable natural history collection of the State University, which is one of the most notable exhibits of the Fair. The bas-reliefs in front of the tower represent the State as she was when admitted into the Union in 1861, armed for her struggle "*ad astra per aspera*" (through difficulties to the stars); and again under her present prosperous aspect, crowned with the wealth of her endless resources. Seymour Davis, architect of the Kansas and Territorial buildings, is well known west of the Mississippi River. He was born in Philadelphia, Pa., in 1863, and here he completed his architectural education. He moved to Topeka, Kan., in 1883, and has been actively engaged in his profession since 1886.

art-glass skylight in the ceiling, with a mosaic Texas star in its center. The rostrum, ante-rooms, etc., are finished in the natural woods of Texas. The administration wing contains a register and rooms for a bureau of information, messengers, telephone, telegraph, secretary, president, directors, Texas Press Association headquarters, lady secretary, president, and executive committee, lobby, historical museum, and library; also toilet-rooms, rooms for county collective exhibits, etc. The main entrances are through vestibules, flanked on either side by niches and colonnades. The main vestibule terminates in a large auditorium, from which entrance is afforded to the various working departments above mentioned. In the treatment of the design the architecture has not deflected from the traditions of the "Lone Star State," which from the first has

been marked by a Spanish tinge, whose architectural feeling and beautiful botanical effects lay down a chain of thought far too beautiful to forsake for that of this modern day. Therefore the architect has designed

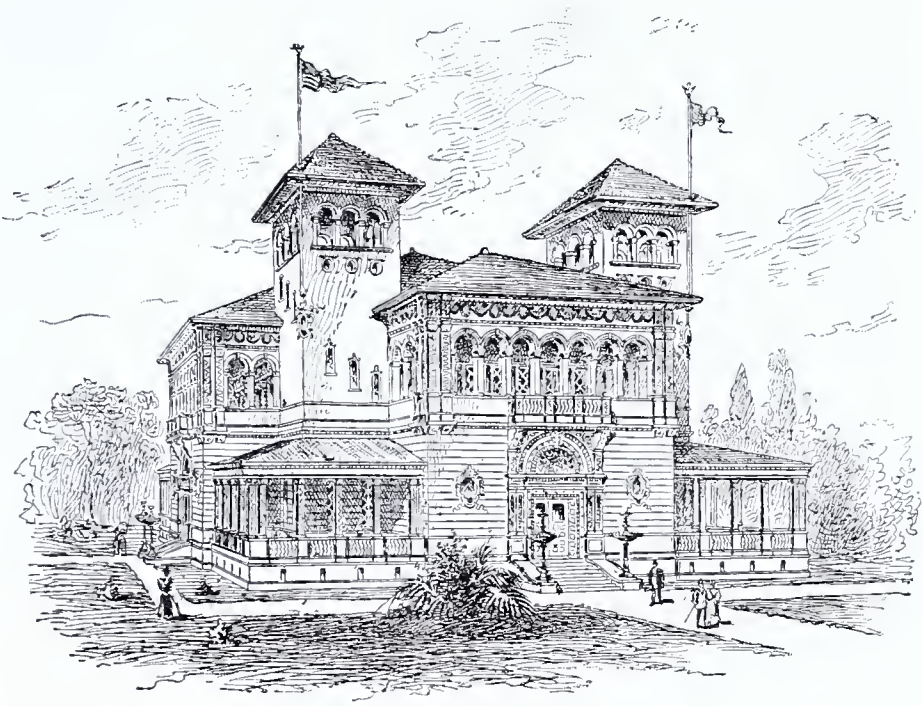


The Kansas State Building.

the building, colonnades, grounds, fountains, foliage, etc., to present a Spanish vista, a bower of beautiful Texas foliage, comprising the banana, palm, magnolia, pomegranate, Spanish dagger, orange, and

Son of Chicago. J. Riley Gordon, the architect of this building, was born at Winchester, Va., in 1863. In 1873 his family moved to San Antonio, Tex., and in 1881 Mr. Gordon began the study of architecture under W. K. Dodson of Tennessee. Mr. Gordon is widely known in his adopted State, and has a large patronage within its borders.

From the "Lone Star State" to the "Blue



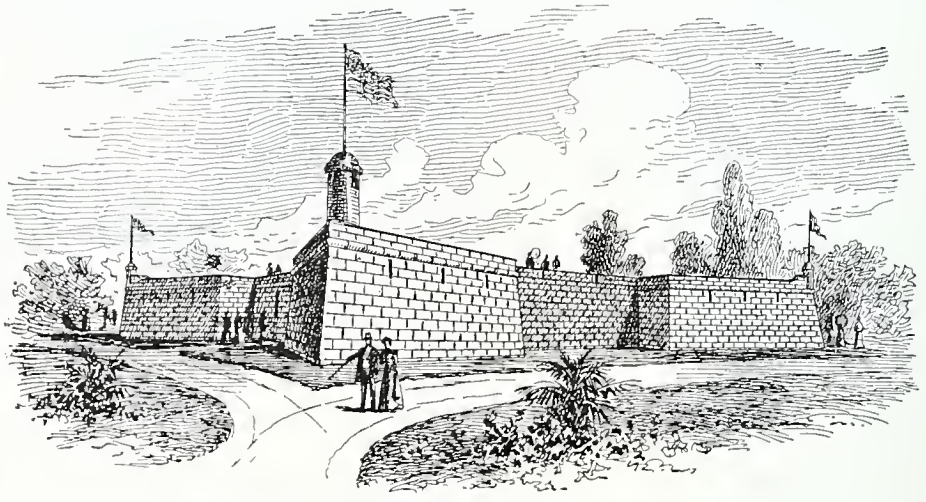
The Texas State Building.

many rare tropical plants common to Texas. The building cost $40,000, the contract having been awarded to Messrs. W. Harley &

Grass State" seems quite a long distance, but here they are found as near neighbors, for across the walk, just south of the former,

is seen the **Kentucky State Building** (B 16). The architect's idea in this structure is to typify the Southern colonial style as distinguished from that of New England; the most striking features of the former being the great pillared porch in front. Another object is to suggest the better class of the old Kentucky homestead, and at the same time to give enough variety to meet the demands of the occasion and furnish an attractive club-house where Southern hospitality can be dispensed. The exterior of the building is covered with staff—the material used on the large national buildings—colored a rich cream, trimmed with pure white for all columns, cornices, etc. The size of the building, exclusive of porches, is 75 x 95 feet, with the main entrance in the center of the principal façade, under the cover of the porch. This entrance leads into the large central hall, from which open offices, parcel-rooms, post offices, etc., and under a wide platform just opposite the front door, at the other end of the hall, is the entrance to the dining-room. This platform is midway between the two stories, and as the greater part of the hall extends upward to the roof, with galleries around the second story, it is an excellent "coign of vantage" for the orators (of which this State produces such an abundance) to glorify the past, present, and future of the "dark and bloody ground." On the left side of the hall, in a recess, is the great fire-place, where huge "backlogs" will be burned to combat the chill blasts of the "Windy City." The ladies' parlors are on the left side of the building, off the reception-hall, and adjoin the check-room and post office. Opposite are the gentlemen's parlors, smoking and toilet rooms, with side entrance. The dining-room, 20 x 40 feet, well lighted, and recessed for a fire-place opposite the entrance, communicates with the kitchen, store-room, etc. Three large exhibition-rooms extend across the entire front of the building and open out onto the wide gallery. The commissioner's room, a private hall, the lady commissioner's room, sleeping-rooms, and bath-rooms are also on the second floor. When desired, the exhibition-rooms can be thrown into one. The woodwork throughout is finished in white enamel. Mason Maury and W. J. Dodd of the firm of Maury & Dodd, Louisville, Ky., were the architects of this building. The former is a native of Louisville; the latter was born in Chicago. This firm is a noted one, and has a large *clientele* in the "Blue Grass State."

Just south of and next to this building is the interesting structure of **Florida** (B 15). The group of Southern buildings upon the grounds of the World's Columbian Exposition in Chicago contains several noteworthy specimens of work by Southern architects, both in the shape of the original designs of typical Southern character and in the reproduction of Southern buildings that claim attention because of their historic interest. These buildings lack the pretentious proportions and elegance of some of the structures erected by Northern and Western States, but most of their modest size and character is largely due to the fact that the provision for these Southern buildings was made almost entirely by private subscription, apart from legislative aid. This does not in any respect detract from their attractiveness or value, for in nearly every instance they have been planned and constructed to meet a specific purpose, either in making provision for a particular line of exhibits or to embody Southern characteristics in their architecture. In nearly all respects they are distinctively Southern, being the embodiment of Southern ideas in Southern materials.

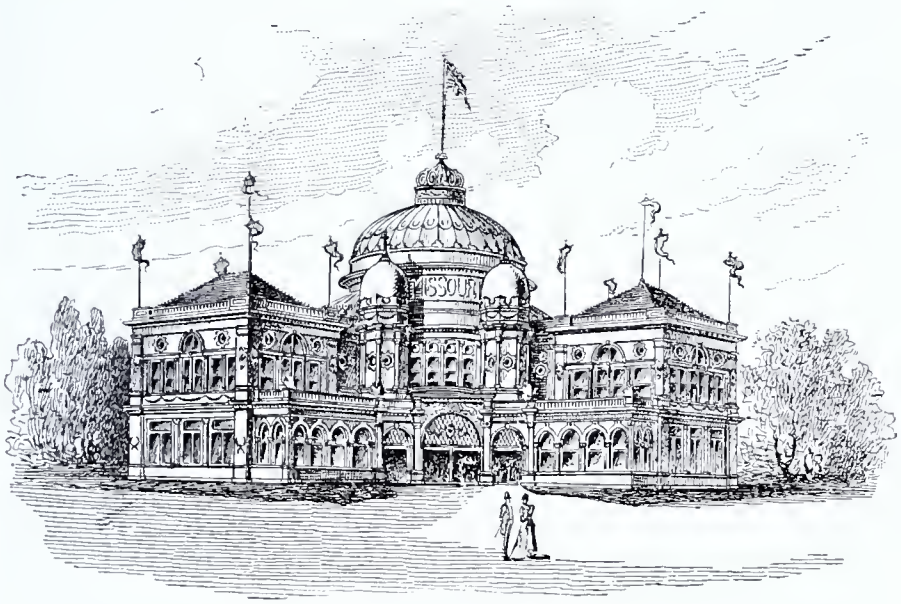


The Florida State Building.

The commonwealth of Florida, for instance, carrying out this idea, chose a unique design for a State building, which is as striking as it is original and historic. Few of the State buildings on the World's Fair grounds have attracted so much attention during construction as the reproduction of old Fort Marion, St. Augustine's remarkable Spanish fortress, which will serve as the Florida headquarters during the Expo-

sition. This structure probably outranks any other building at the Fair in the antiquity of its historic interest. St. Augustine, Fla., and Santa Fe, N. M., are the oldest towns in North America, and the history of St. Augustine is the history of Fort Marion. The old fort has figured in the stirring events of three centuries. It was called by the Spaniards San Juan de Piños, San Augustin, San Marco, and by the English St. Mark, the name of Fort Marion being given by the United States Government in honor of Gen. Francis Marion, of Revolutionary fame, in 1825, when the peninsula came into the Union. This ancient fortress, first used as such in 1565, witnessed the struggle between the Spanish and French for the possession of the river of dolphins; the destruction of the early Spanish settlement by the English sea-king, Sir Francis Drake, in 1589; the bitter warfare with the English colonists of South Carolina and Georgia, under Governors Moore and Oglethorpe, and lastly the fierce ravages of the Indian foe in the Seminole War. Its walls have sheltered half-starved Spanish garrisons, have kept in misery the Indian slave and the English prisoner, and have been the home of the convict. The fortress is in all respects a castle built after the style of the Middle Ages. The foundations of the fort, as it now stands, were laid in 1620. After more than a century of toil by an army of troops, bands of Indian captives, slaves, convicts, and exiles, the great bastions were finally completed, under the name of Fort San Marco, in 1765. It then required an armament of 100 guns and a garrison of 1,000 men. It is this old fortress, with its historic associations, that the Florida Commission has reproduced at Jackson Park, and but few of the buildings there attract so much attention. Indian, Spaniard, English buccaneer, French and American troops have alternately battled for and occupied it, and like a martial barometer it has recorded many mutations of nationality, to rest at last calmly and securely under the domination of the United States. It did not figure in the war between the States, but has been used as a place of detention for fierce Apache raiders, who, separated from their marauding brethren by almost the width of this vast continent, have cooled their impotent rage and smothered their despair within its walls of stone. The reproduction is faithful; bridge and moat, watch-tower, sentry-box, and parapet, curtain and bastion are exactly as in the original. In the interior in addition to the court is a hall and several rooms for the convenience of guests and others.

From the "Peninsular State," fraught with the glow of summer suns and antique reminiscences, the visitor, still going southward, next reaches the **Missouri Building** (B 16), which is a massive structure of the composite order of architecture. A long façade, pierced with deeply recessed arches, is two stories high, the upper lighted by square windows. At the west end is a low square tower, with a steep roof running to a point, terminating in a flagstaff. At the east end is a taller tower, also square, surmounted with a lantern, which has a towering flagpole on its summit. At each corner of this tower is also a shorter pole, from which flags are floating. A beautiful view is obtained from the upper story of this tower. The interior of the building is divided into large halls for displays of women's work, curios, and historical relics, and there are also numerous reception-halls, toilet and check rooms, parlors for men and women, reading and writing rooms, etc. The building, as far as was practicable, was built of Missouri materials, by Missouri mechanics, and its rugs, carpets, curtains, and other furnishings



The Missouri State Building.

are largely the products of the labor of the women of this State—the wool clipped from the native sheep having been carded, spun, and woven by them. Although the products of this member of the Sisterhood of States are distributed chiefly in their appropriate national buildings, the exhibit here is of great interest. Specimens of the fruits of the Olden Farm, in Howell County, the largest orchard in the world, show what this favored section can do in that direction. The year 1892 was the poorest fruit year in a century, yet South Missouri, judging from what is seen here, seems not to have realized it. Grains, grasses, and the fine cabinets of woods and economic minerals displayed rank this exhibit among the best.

The Pennsylvania State Building.

Just west of Missouri, and between that State and Minnesota, is found the exhibit of the "Pelican State." The **Louisiana State Building** (B 15) is north of and facing the western Annex of the Art Galleries. Of its eight rooms, one is devoted to the Acadian exhibits from the quaint old French colony in the lovely Bayou Teche country. Longfellow in his "Evangeline" has immortalized both the country and its dwellers, and this exhibit will be exceedingly interesting. Another room is devoted to the relics of the French and Spanish days of Louisiana; and a third contains the richly carved antique furniture of Governor Galvez, which is usually kept in the museum of the capitol at Baton Rouge. A Creole concert company and a comprehensive exhibit of the schools for negro children are worthy of inspection. Eleven beautifully carved panels designed and executed by women of the State form a feature of the exhibit that is quite charming. The rice industry, from the planting of the grain on through its growth, gathering, and final use, is shown, as are also the immense sugar industries. Other agricultural products are not neglected, and the display of woods is very fine. Last but not least is the Creole kitchen, where gumbo soup, *puis café, café noir*, and the thousand and one delicacies for which the State is noted are served. Iberia's Tabasco pepper-sauce contributes its pungency to the seasoning, and those who have never eaten a real Creole meal now have an opportunity to obtain one, cooked and served in ante-bellum style by snowily turbaned and aproned colored cooks and waiters, and superintended by young ladies of Caucasian blood, representing the beauty and hospitality of that grand commonwealth.

Turning back from the "Pelican State," one finds upon the right-hand side of the north and south walk, down which he came, the stately edifice of **Pennsylvania** (B 16). The style is colonial, reproducing the historic clock-tower of Independence Hall, in Philadelphia, with the old liberty bell. The first and second stories are of Philadelphia pressed brick, floors of native marble and woods, and the walls ornamented with wainscot panelings from Pennsylvania forests. The front entrance opens into a central rotunda 30 feet in diameter and 40 feet high. To the right and left are general reception, toilet, and dress-

ing rooms. In the rear the exhibition-room extends the entire width of the building, its walls ornamented with portraits of distinguished Pennsylvanians. Many rare documents and relics of historical interest are displayed, the grandest of which is the old Liberty Bell, whose tocsin proclaimed to all the world the birth of the Republic. Broad staircases lead to the second story, where the waiting-room and offices of the executive commissioner are located; also a room for the use of press correspondents, and another containing Pennsylvania newspaper-files. The doors and windows of the second floor open upon broad verandas, and outside staircases lead to the roof-garden. Statues of William Penn and Benjamin Franklin, historical maps, books, portraits of governors and other prominent citizens, and relics are exhibited. Surmounting the main façade of the building are several pieces of statuary—the Pennsylvania coat-of-arms; figures of William Penn and Benjamin Franklin, heroic in size, about twelve feet high, and the allegorical groups at the right and left angles of the building. The last are indicative of mines and mining on the one hand, and of science, manufactures, and agriculture on the other; with the central figure, in either case, of their sheltering and guiding spirits.

The designer of the building was Mr. Thomas P. Lonsdale, a noted Philadelphia architect.

Leaving the building in which these interesting exhibits are seen, the journey is resumed, and on the right-hand or east side of the walk, opposite the Florida Building, stands the **Joint Territorial Building** (B 16) of Arizona, New Mexico, and Oklahoma.

Old Liberty Bell.

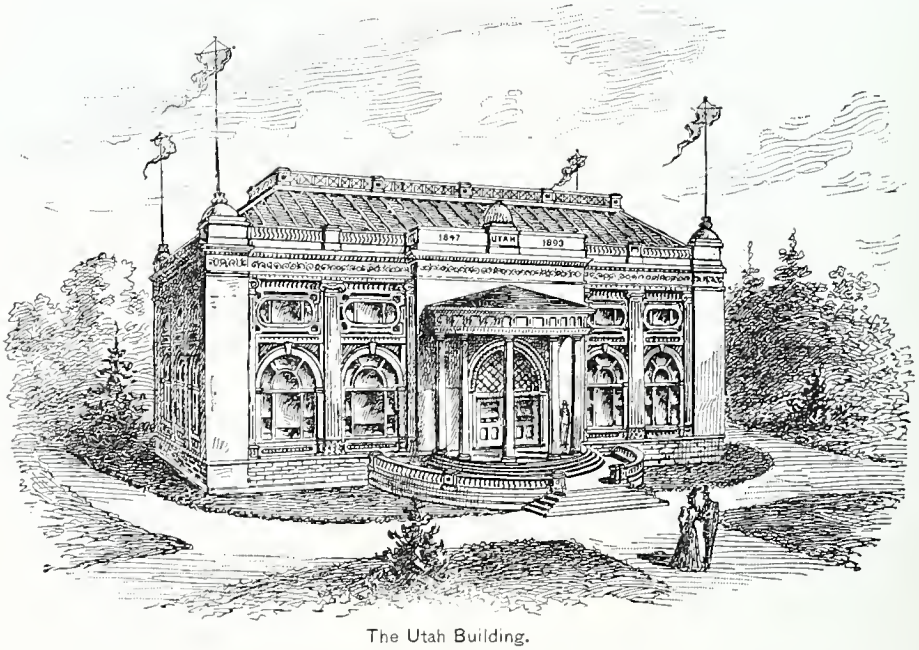
This modest little structure was designed by Seymour Davis of Topeka, Kan. Though these Territories are yet in their infancy, their exhibits are exceedingly fine. Oklahoma, with her grains, grasses, fruits, and cattle products; Arizona, with her minerals, her sub-tropical fruits, her cacti and other flowers, and the handiwork of her Indians—such as Navajo blankets, Moqui water-baskets, and Apache whips and braided work; and New Mexico, with her display of gold, silver, and mining appliances, her glorious fruits and wines, her artistic gold and silver filagree work, done by Indian and Mexican artists, are certain to attract attention. Characteristic views of the dwellings, the scenery, and the people of these Territories are shown.

The West Virginia State Building.

Next in order, on the same side of the

walk with and north of the Joint Territorial, is that of **West Virginia** (B 16). In this building, as is appropriate for a State bearing the Virginia name, the style is strictly colonial. It is a wide-spreading house, with great hospitable piazzas, resembling those of Mount Vernon, Monticello, Harperly, Malvern, and other historic houses along the Potomac, the Rappahannock, the York, and the James. The broad veranda makes almost a complete circuit of the mansion, and on the northern and southern fronts forms a semicircular porch. The doors and windows are all of generous width, and the stairways and halls of similarly hospitable proportions. The ornamentation follows the same idea, being carried out in classic forms in the way of festoons and other graceful arrangements of flower and leaf. The main entrance is surmounted by the arms of the State in bas-relief. On shingle roof, the outside being weatherboarded and painted. The interior is plastered, with hardwood finishing, and the ceilings are of ornamental ironwork from Wheeling, W. Va. In fact all the building is made of material native to the State. It is 58 x 123 feet (including the semicircular verandas), and the cost was $20,000.

Across the walk and due north of this structure is that of **Utah** (A 16). This building is situated at the extreme north end of the Fair grounds, and is 90 feet long by 50 feet wide, with the major axis running east and west, the principal front facing south, and two stories high. The first floor contains an exhibition-hall extending up through the second story and forming a semicircular light-well and gallery at the intersection of the second floor; the secretary's apartment, the bureau of information, and ladies' reception-rooms, together

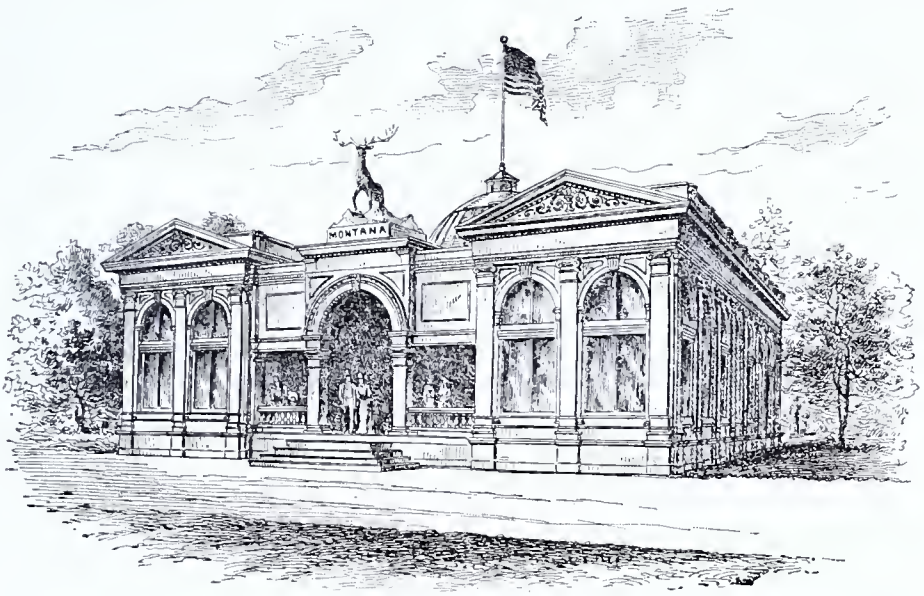


The Utah Building.

each floor are two fine colonial fireplaces, with wood mantels elaborately carved. The aim in this, as in all examples of the style, is a combination of beauty and simplicity. As is necessary in this summery, almost semi-tropical house, the openings, both exterior and interior, are broad and airy. The main floor is entered through a vestibule flanked by committee-rooms, and after passing through this the visitor enters the large reception-hall, having parlors with drawing-room and toilet-rooms. The second story contains other committee-rooms, and also an assembly-room of generous proportions, being 76 x 34 feet, and 13 feet high. The exhibits from West Virginia being largely composed of minerals and things beautiful and curious connected with mining and metallurgy, preparations have been made for their display and safe-keeping in cabinets of great size, number, and variety. The building is of wood, with high-pitched with toilet-rooms, etc. On the second floor are located the officers' quarters, and a large room for special exhibits. The architectural style chosen for the exterior of the building is Renaissance, this being appropriate for small buildings, and at the same time in perfect harmony with the larger ones. The entrance is reached by a spacious approach and broad steps leading to a semicircular portico, which forms the principal feature of the south front. It is used as a headquarters for Utah people visiting the Fair, also as a bureau of information generally, where people can get reliable information, statistics, and data regarding Utah and its people. There are also kept in the building some special exhibits—many of which are of great interest—and such others as do not enter into competition in the general buildings. Dallas & Hedges of Salt Lake City are the architects. The cost of the building and furniture complete was $18,500. Mr. Dal-

las of the firm of Dallas & Hedges, architects for the Utah Building at the World's Fair, is a native of Utah, born in Salt Lake City in 1857. He has designed many of the finest buildings in Utah, Nevada, Idaho, and Wyoming, and is a member of the American Institute of Architects, Salt Lake Institute of Architects, and of the Polytechnic Society of Utah.

Immediately to the west of the Utah Building, and on the same side of the walk, is seen the **Montana State Building** (A 16), designed by Galbraith & Fuller of Livingston, Mont. It is one story, in Roman style, the dimensions being 62 feet 10 inches front by 113 feet deep; height of story, 16 feet in front and 20 feet in rear, with gallery. Its frame is constructed of wood and iron, covered with glass and staff, and the building contains spacious reception-rooms for men and women. The main entrance, through the vestibule, leads to the lobby, reception-hall, with gallery, smoking and toilet rooms, ladies' parlors and toilet-rooms, and office, baggage-room, kitchen, and two janitors' rooms. The exterior of the building is ornamented with heavy molded and fluted pilasters, Roman caps and bases. The two side wings in front, with main entrance, are ornamented with heavy pediments representing clusters of fruit. The main entrance between these wings is 28 feet wide and 16 feet high, with a large Roman arch supported with columns, molded caps and bases, and balustrades between. On either side of this arch are two panels containing the seal of the State and the date in Roman figures. These are 4 x 5 feet, and solid sheet gold. Above the arch is a pedestal supporting a miniature mountain-peak, upon which stands an elk nine feet high, the antlers measuring ten feet from tip to tip. Entering the building, you pass through the arch into a spacious vestibule, 24 x 28 feet, with 16-foot ceilings, finished in staff, and painted and grained in oak. The walls and ceilings are paneled; the heavy arches over openings supported with molded pilasters. The floor is of marble. From this vestibule are entrances to the lobby, the ladies' reception-rooms and parlors, and men's reception-rooms and parlors. In the lobby are entrances to ladies' and men's reception-rooms and parlors; also to a rear banquet-hall. The lobby is 22 x 22 feet, and is covered with a glass dome 38 feet high. Its walls contain eight panels of Georgia pine, recording historical events of the State. To the right and left are entrances to two reception-rooms, parlor for ladies, 20 x 22, and smoking-rooms. These are finished in Georgia pine, having 16-foot ceiling, and heavy wood cornices painted in oil tints.

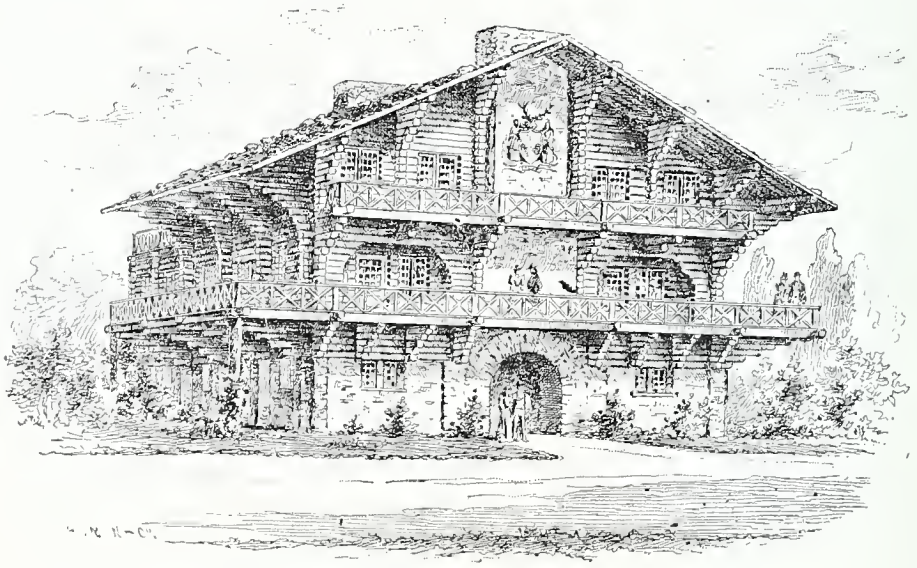


The Montana State Building.

From the lobby to the banquet-hall, 52 x 40 feet, we pass through a large arch in the front, on either side of which are located two offices, 12 x 12 feet; also entrances to lavatories. The stairs at either side reach a gallery 40 x 52 feet, surmounted with a glass dome, 32 x 32 feet, used for special exhibits of the State. On the first floor, on either side of the rear entrance, are baggage-rooms and offices, 14 x 16 feet; also a kitchen with pantry. All are ceiled with pine painted in oil tints. There are ladies' and men's lavatories, toilet and reception rooms, with recess drinking-fountains. The interior is lighted with 128 clusters of electric lights. The cost of the building was $15,125.

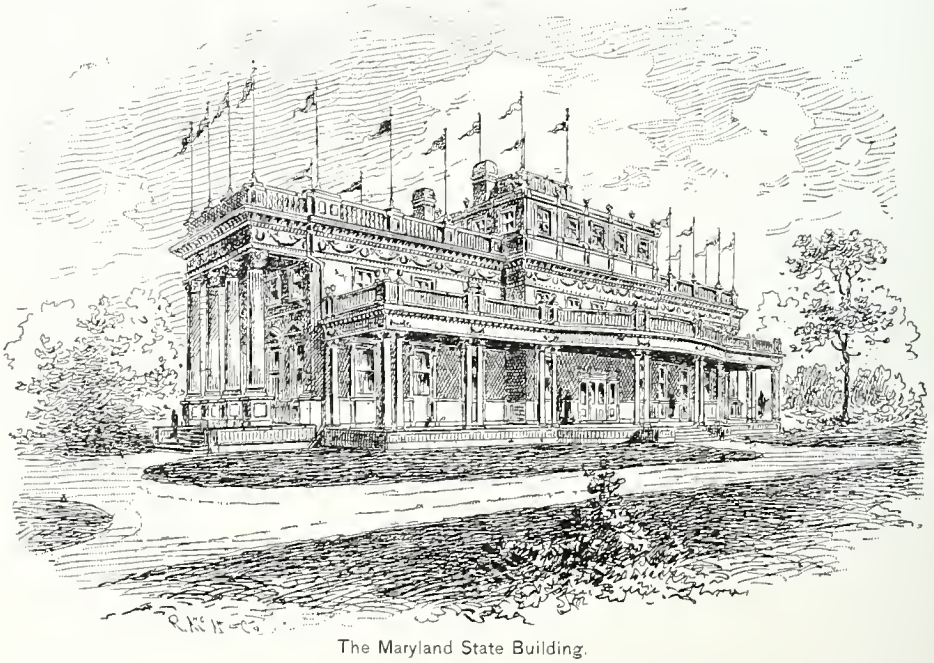
Still moving eastward, the next point of interest is the **Idaho Building** (A 17), on the same side of the walk. This young State, though traversed by many beautiful and fertile valleys, is in the main a mountainous region, its mean elevation being 4,700 feet above the sea-level. Its Indian name, a word of the Shoshone tongue signi-

fying "light," or "gem of the mountains," is indicative of its glorious beauty. Its many streams are bordered by dense forests of valuable timber and its mountains are massive treasure-houses of the precious



The Idaho State Building.

metals. Though its progress toward refinement and riches has been, and is, rapid, yet the log-cabin of the pioneer is still a familiar sight, and the forests and hills abound with game. These have given to the architect his motive in creating a structure which should truly typify the spirit and conditions of young Idaho. Hence this structure, which is three stories high, with a foundation of lava and basaltic rock, is made to resemble a three-story log-cabin. The timbers used are stripped cedar-logs, stained to present the weather-beaten appearance of age. Swiss balconies hang about it, and it is roofed with "shakes" held in place by rocks. The chimneys are large and roughly stuccoed to imitate the chimneys of actual pioneer days. An arched stone entrance opens into a large hall, at the end of which is a stone fire-place with log mantel. The remainder of this floor is divided into offices, sleeping and toilet rooms. By stairways on either side of the fire-place, an upper hall is reached, the windows of which are glazed with Idaho



The Maryland State Building.

mica. In front of this hall is the women's reception-hall, representing a miner's cabin, its fire-place of metalliferous rock, and andirons, door-latches, etc., made in imitation of

miners' tools. At the rear of the hall the men's reception-room, an imitation of a hunter's and trapper's cabin, has a fire-place of Idaho lava, the andirons made of bear-traps and fish-spears; the other hardware therein representing arrows and other Indian weapons, etc. The entire third floor is one large hall for exhibits, receptions, etc.

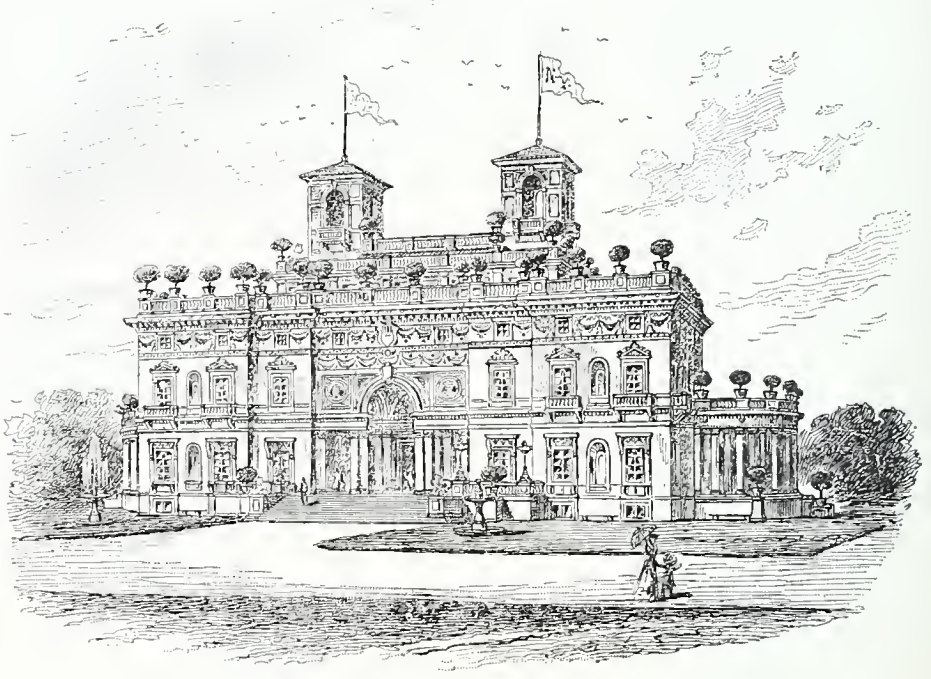
From the rugged but beautiful edifice of this State the visitor crosses the walk and due south finds the **Maryland Building** (B 17), which is 78 feet deep and 142 feet wide. The architecture is of the so-called free classic Corinthian order, the style from which the colonial work of the last century developed. The building is three stories high. The main entrance is through a Corinthian portico two stories high. At each end of the building are smaller ones. A spacious piazza extends the full length of the building, its top having a deck roof. A similar roof covers the two wings of the building, from which a view of the entire park may be had. The building is of frame, with iron supports, finished exteriorly with staff or plaster work. The interior is finished in wood and plaster, carrying out the old colonial style as it appears in early Maryland country-seats. The front entrance leads into a reception-hall, 38 x 40 feet, from the center of which a main stairway, branching from a landing into two lesser stairways, leads to the second floor. To the left of the hall is the principal exhibition-hall, 36 x 26 feet, extending upward through two stories, with a gallery at the second floor level. To the right of the main hall is another exhibition-hall, 25 x 26 feet, used for the women's exhibit, and adjoining it is a ladies' parlor and toilet-room. In either corner of the hall is an office, bureau of information, and passenger elevator. The second floor contains three parlors on the front, and on the end an office, reading, smoking, and toilet rooms. On the third floor are the janitor's rooms and those of the commissioners in charge. The building was designed and executed under the direction of Baldwin & Pennington, architects, of Baltimore, Md., whose fame is not limited to the boundaries of their own State.

Adjoining and south of Maryland is her sister State, Delaware. The **State Building of Delaware** (B 17), like the State itself, is small, though it is handsomely built. It is of the Southern colonial style of architecture, and is wholly constructed of Delaware material. The building is 60 x 58 feet and cost $7,500. It has arched and pillared entrances and ornamental balustraded cornices, and a very handsome portico on the west end, with fluted columns reaching the full height of the building. This State was among the first to make a World's Fair appropriation, and her building one of the first to be completed. In the interior are seen models of many interesting structures in the State—some of them built during the seventeenth century—and many other objects worthy of attention.

The Delaware State Building.

The building immediately to the south of this one presents quite a contrast in size,

being that of the "Empire State," as **New York** (C 17) is called. The Board of General Managers of the State of New York, consisting of Chauncey M. Depew, Gorton W. Allen, John Boyd Thacher, Louis Meredith Howland, Walter L. Sessions, and Charles A. Sweet, desired to have the State Building a fitting monument to the people of the State. The idea of adopting any existing structure was abandoned, and the unique opportunity of erecting a summer palace has been made the most of by the architects, McKim, Meade & White. The building fronts the Art Building, and is flanked on one side by the Pennsylvania Building and on the other by that of Massachusetts, Delaware's house being immediately in the rear. It may be said without invidious distinction that New York's building is the only one of the State structures that has been designed in the palatial form. It extends over an area of 14,538 feet, exclusive of terraces, porticoes, or exedras, which cover an additional area of 3,676 feet. The building is 214 feet in length, 142 feet in depth, and in height, from grade to apex of tower, 96 feet. The approach is from the south, by a flight of fourteen steps, forty-six feet wide, giving access to a terrace 15 x 80 feet, from which the *loggia*, 46 x 17.6 feet, is reached. At the entrances to the building are casts of the celebrated Barberini lions, and the four pedestal lamps lighting the terrace are reproductions of the best unique examples in the Museum of Naples. The porticoes east and west of the building have a diameter of fifty feet, the open portion of which is covered, in the Italian fashion, by a colored sail, stretched flat above the line of caps of the columns, as in the Greek exedras. On either side of the main entrance, in the niches outside the building, are placed the busts of George Clinton and Roswell P. Flower, the first and present governors of the State. In the other niches in the façade of the second story are two heroic-sized figures of Henry Hudson and Christopher Columbus—the four works of art being the production of Olin Warner. The exterior of the building is lit by electricity, the belt course marking the second story being wired for incandescent lights around the sides of the building at short intervals. Above the arched entrance is the great seal of New York (ten feet high), illuminated by myriads of tiny lamps, set close together. The main cornice and the cornice of the upper deck are also defined by incandescent lamps.



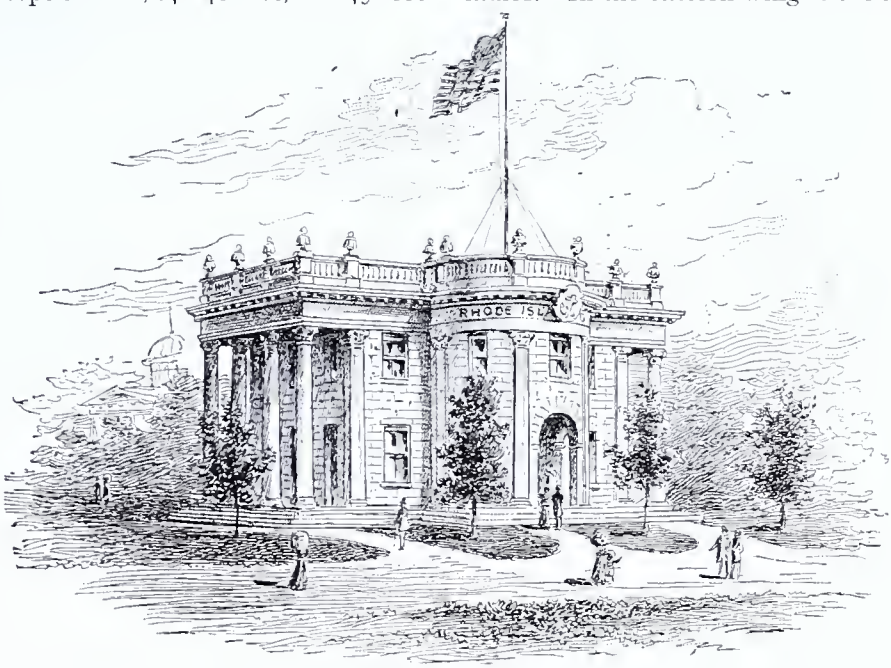
The New York State Building.

The main floor of the building consists of a vestibule, 17.6 x 46 x 33.10 feet. On either side of this vestibule are three niches in mosaic, and it is the most elaborate and beautiful work of the kind that has ever been done in this country. The entrance-hall, 46 x 84 feet, and 20 feet high, is light in color, the main mural decorations being on the grand-staircase hall, 37 x 46 feet; the dome ceiling being 46 feet high. These paintings are adapted from Pompeian designs not previously used by any artist. In the well of the staircase is a room, 36 x 46 feet, in which is placed the relief map of the State, on a scale of an inch to the mile. On the west of the entrance-hall are the women's State apartments, consisting of three rooms, 28.7 x 32.8 feet, and 20 feet high. The walls of the suite of rooms are covered by a light silk of Renaissance pattern, the floors of hard oak covered by Indian rugs. On the east of the entrance-

hall is a similar suite of rooms, designed for the use of men, papered and furnished according to the general design. On the same floor are the lavatories, coat-rooms, post

The Massachusetts State Building.

office, telegraph and telephone offices, and the bureau of information. An elevator is provided to enable the visitor to reach the roof. The second floor consists of a staircase-hall, giving access through three double doorways to the reception-hall, 84 x 46 feet, and 45 feet high. The hall is the main feature of the interior. The general scheme of decoration is white and gold. The panel in the center, the work of Frank D. Millet, represents an allegorical subject. On the west of this hall is the women managers' board room, 32.8 x 56.7 feet, and 15 feet high; off which is a room, 17.6 x 18 feet, communicating with a retiring-room, 22.6 x 28.7 feet, leading into the ladies' lavatory and toilet-rooms. This suite of rooms is very attractive, the papering being of a large Watteau design, and the furniture especially adapted to the use of ladies. In the eastern wing is the museum,



The Rhode Island State Building.

32.8 x 56.7, and 15 feet high, which is filled with historical relics and documents relating to the history of the country and State. Adjoining is the general manager's board room,

22.6 x 28.7 feet. Two other rooms, 18 x 21 feet, complete the space on this floor. On the third floor are the service-rooms and a model kitchen. The roof-garden is composed of the space on the east and west porticoes, 375 feet each; the main roof, 9,840; belvederes, 256 feet each; connecting deck between the belvederes, 704 feet—the whole forming a triple terrace garden enriched by terra cotta pots, decorated with palms, bay-trees, and flowering shrubs, and furnished with awnings, arbors, tables, and chairs, and lighted at night by electricity.

The visitor now crosses the walk eastward and finds himself at the **Massachusetts Building** (B 17), which is an exemplification of the Northern colonial style of architecture, and is really a reproduction of the historic residence of John Hancock, which stood on Beacon Hill, Boston, Mass., near the State capitol. It is three stories high, surrounded in the center by a cupola, the exterior finished in staff in imitation of cut granite. Above the cupola is a flagstaff with a gilded codfish for a weather-vane, and a liberty-pole, eighty-five feet high, stands in the front court. The house, like its original, which it strikingly resembles, is surrounded by a raised terrace, filled in front and one side with old-fashioned flowers and foliage. Two flights of steps, one from the street to the terrace, the other from the court to the house, reach the building. The main entrance opens into a spacious hall, with a tiled floor, and facing it is a broad colonial stairway leading to the second floor. This stairway is lighted by an old-fashioned bull's-eye window. On the right of the hall is a large room used as a registration-room, post office, and general reception-room. Its fittings are unique. The floor is of marble, the walls covered with tiles, the beams and rafters bare, and the mantel high, as in the old Dutch houses of New York and Pennsylvania, as well as of Western Massachusetts. On the left of the hall are two large parlors, forming a room 80 x 25 feet when thrown together. The front parlor is furnished by the Essex Institute, an old historical society. The second-floor rooms, furnished with antique cedar chairs, etc., are given over to the women's use. Peabody & Stearns of Boston are the architects. The cost was $50,000.

Next to the "Bay State" Building and north of it, on the same side of the walk, the visitor reaches that of **Rhode Island** (B 17), built by Messrs. Stone, Carpenter & Wilson, architects, Providence, R. I. This building is in the style of a Greek mansion, and is in plan a parallelogram, 39 x 34 feet, with a semicircular porch, 12 x 22 feet, on the west front toward the avenue which marks the front entrance; and is flanked by a north and south porch, about eight feet deep, the full width of the building. The building is amphiprostyle, the two porches being of the full width of the building and having four fluted Ionic columns, 24 inches in diameter and 21 feet high; while the rear entrance is between fluted Ionic pilasters of the same size and height. The front entrance is through three semicircular arched openings between the pilasters of the semicircular porch. The columns and pilasters are surmounted by enriched Ionic entablature with decorated moldings, modillions, and dentils, and above the entablature the building is finished with a balus-

The New Jersey State Building.

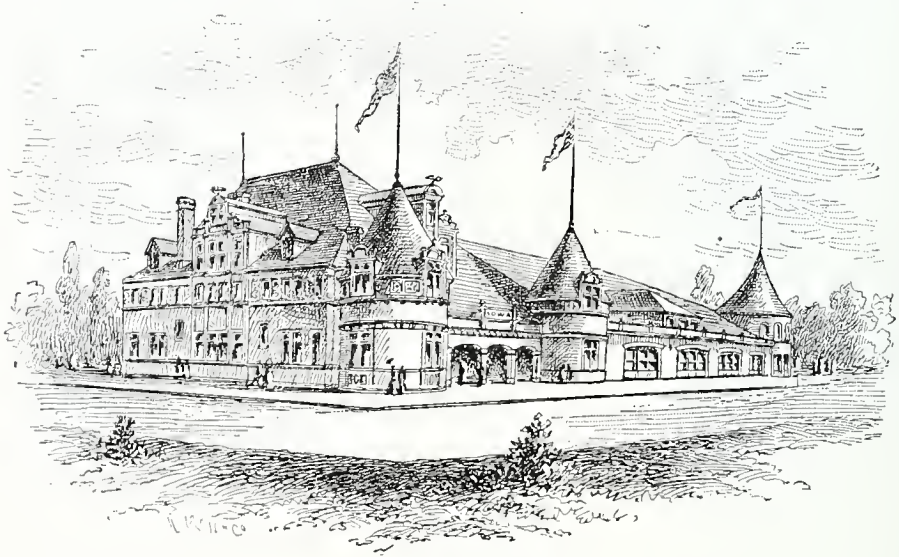
trade surrounding the four sides of the roof, with ornamental urns over each pedestal in the balustrade. The main hallway, running the whole depth of the house from front to rear entrance, is 18 feet wide and 30 feet long. In the center of the hall is a fireplace and marble mantel taken from the old colonial mansion in which was formed the plan for the destruction of the British schooner "Gaspee," by citizens of Providence, June 9, 1792; which plan was duly carried out by the capture and burning of the vessel in the early morning of the next day. From the hall on the right opens the women's parlor, 12 x 24 feet, and on the left is the office of the secretary, 11 x 13.6 feet; behind which is the grand staircase leading to the second story. On this story are placed toilet-rooms for men and women, and the whole floor is fitted with comfortable antique furniture and its walls hung with portraits and pictures of historic value. The staircase to the second story is broad, easy, and graceful, and leads to a landing the whole width of the hall, and from which by equally easy flights the second story is reached. The hall in this story is of the same width as in the first, with a large balustrade-protected opening in the center, commanding, as does the stair-landing, a fine view of the lower hall. Opening from the hall in the front of the building is the governor's private room, which is a complete circle in plan, eighteen feet in diameter, with windows looking to the west, north, and south. This room communicates on the south with the commissioner's room and on the north with that of the secretary. The janitor's room is in the southeast corner of this story. In the rear of the building, and directly on a line with its axial line through the front and rear entrances, is located a vine-covered arbor, and the grounds are planted with old-fashioned flowers and shrubs in keeping with the surroundings.

From "Little Rhody," as this one of the sisterhood is called, there lies next to it on the north, and still on the east side of the walk, an edifice full of historic interest. It is the **New Jersey Building** (B 17), designed in the colonial style, and is on the lines of the historical building in Morristown, N. J., which was occupied by General Washington as his headquarters during the winter of 1779 and 1780. This building, on account of the part it played in Revolutionary times, was selected by the New Jersey commissioners as a model for their headquarters at the World's Fair. It is said that it has sheltered more people celebrated in the colonial times than any building in America. Among those who have been beneath its roof are Alexander Hamilton, Generals Greene, Knox, Lafayette, Steuben, Kosciusko, Schuyler, "Light Horse" Harry Lee, "Mad Anthony" Wayne, Israel Putnam, and Benedict Arnold. The original design has been modified by the addition of another wing and more piazzas front and rear. The building is not intended for exhibition purposes, but will have more the nature of a club-house for the use and convenience of visitors at the Fair from New Jersey The entrance is into a large general assembly-

The Virginia State Building.

hall two stories high, with balconies at the second story. This hall contains a large fire-place, also the coat-room and a liberal staircase leading to the second story. In the right wing of the building are placed the rooms set apart especially for ladies, and which consist of a meeting-room for the Board of Lady Managers and several parlors for general use. In the right-hand wing are located the secretary's office and the offices of the State commissioners and president. The third story is given over to the apartments of the care-taker, and storeroom. So far as possible the material for the building has been brought from New Jersey. The general contractor was James W. Lanning of Trenton, N. J.; the architect, Charles Alling Gifford of Newark, N. J.

The next building represents, in all that goes to the making of American history, the grandest of the grand links in the chain of the Union. It furnished the immortal



The Iowa State Building.

Washington, Patrick Henry, Jefferson, Madison, and many others of the foremost men of the Republic, and is endeared to the American people by its familiar name, the "Mother of Presidents." It lies northwest of and across the walk from the building of New Jersey. The **Virginia Building** (A 17) is the exact representation of the Mount Vernon mansion (in Fairfax County, Va., near Washington City), the building in which George Washington lived and died. It was a present from his brother, Lawrence Washington, and was built in the early part of the last century by the father of the latter. The main building is 94 x 32 feet, with two stories and an attic, and a two-story portico, with large columns extending along the whole front, being 94 feet long, 18 feet high, and 14 feet wide. The portico extends up to the cornice of the roof, with an ornamental railing around the top, and is furnished with settees along the whole length next the wall. There are two colonnades running back from each wing of the building to the rear, about 20 feet long, 9½ feet wide, and 11 feet high, connecting each with a 1½-story structure, 40 x 20 feet. These were called the dependencies. Altogether there are twenty-five rooms in the structure. On the first and second floors of the main building are eleven rooms; in the attic, six; and in each of the dependencies, four. The largest in the building is the banquet-hall, 31 x 23 feet; the library, 16 x 19 feet; the main hall, Washington's chamber—in which he died; and Mrs. Washington's chamber—in the attic—to which she removed after her husband's death, and which she occupied during the remainder of her life on account of its being the only room in the house that looked out upon his tomb. The apartments average upon the first floor 17 x 17 feet; upon the second, 17 x 13. The height of the first story is 10 feet 9 inches; of the second, 7 feet 11 inches; of the attic, 6 feet 9 inches; the distance from the ground to the top of the cupola is 50 feet. In the main hall is a large staircase, four feet wide, ascending by platforms to the floor above. On the first platform of the stairway is an old Washington family clock, a very interesting historical relic. This hall is furnished with antique sofas and pictures of the last century. The rooms upon the first floor are ornamented by heavily carved and molded wood trimmings, and handsome mantels, very antique. This Virginia building is not only an exact representation in every particular of the old Mount Vernon structure, but everything within is of the same character. Nothing modern is seen in it except the people and the library of books by Virginia authors. As far as could be done the building was furnished with articles which were collected from all over the State—the heirlooms of old Virginia families; and with portraits of the same character. The building is presided over by the lady

assistant of the Virginia board, Mrs. Lucy Preston Beale, a daughter of Hon. Ballard Preston, and granddaughter of General Preston, a former governor of Virginia. She has for attendants in the building old Virginia negroes, and undertakes to represent in every particular an old home of the colonial period. There is a rare collection of relics of colonial times and of the Revolutionary War, and other antiquities, among which is the original will of George Washington. The library is furnished entirely with books written by Virginians, or relating to Virginia, and ornamented with old Virginia portraits, views, and other relics of the colonial period and of the last century.

Somewhat saddened by his visit to the home of the "father of his country," whom even the cynic Byron characterized as the "Cincinnatus of the West," and whom Frederick the Great pronounced the "greatest of generals," the visitor again resumes his journey, and turning back toward the east and passing the already examined building of New Jersey on his right, he goes on under the elevated railway-tracks, and on the left of the walk, overlooking Lake Michigan, he sees the **State Building of Iowa** (A 18), standing immediately upon the lake shore at the northeast corner of the park. This structure is made up of the permanent building known as the "Shelter" and several additions and alterations. The permanent portion is built of brick and stone, with the interior open to the roof, and broad projecting eaves. The newer portions are 60 x 140 feet, two stories high. The "Shelter" is to be restored to its former condition at the close of the Exposition. In order to make as few alterations as possible in this building, and yet produce harmony in the whole when completed, the design of the new part was subordinated to that of the older portion, and something of the same style of architecture adopted. On the two principal dormers and capitals is to be seen the emblematic bird of the "Hawkeye State." In the spandrels of the porch-arches are the State, National, and Territorial seals. Various industries are portrayed in low relief in the columns, and on the main walls under the porch are authentic relief portraits of the Indian chiefs Black Hawk and Keokuk. On the high friezes of the towers are various dates of important events in the history of the Territory and State, with the names of the largest cities. The "Shelter," which is one large room, is used for an exhibition of the natural products of the State.

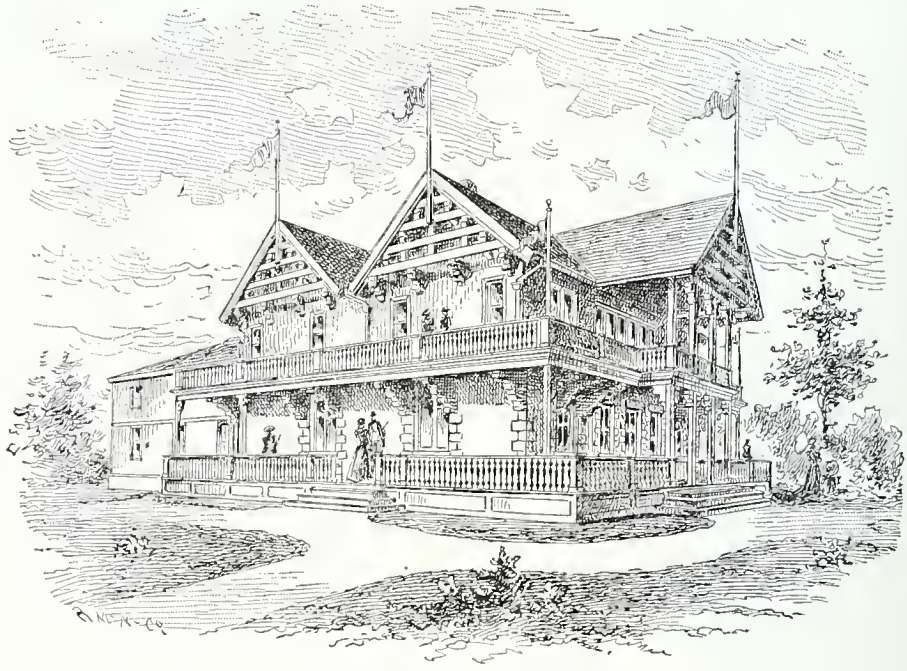
The Connecticut State Building.

The decoration and display are unique and well worthy of a visit. On the first floor of the new part are parlors and other apartments for the accommodation of visitors and of the Commission, while upstairs is a large hall with an exhibit of art-work, rooms for the press, and small rooms for the use of those in charge of the building.

Turning now toward the southwest and passing under the elevated railway-tracks, southeast of and adjoining the New Jersey Building is the **Connecticut Building** (B 18). This is intended to type the prominent features of the high-grade residences of this State, with the addition of circular windows in the north and south and a circular piazza in the rear. Its ground area is 72 x 73 feet, including the piazza, and is two stories high. The exterior is weather-boarded and painted

white. The roof has five dormer windows, and is decked on top, the deck surmounted with a balustrade, and from its center rises a flagstaff. The main entrance is through a square porch, covered by the projecting pediment, which is supported by heavy square columns. A balcony runs along the entire front of the second story, its columns being square, but of smaller dimensions than those of the two-storied porch. The interior is finished in the Northern colonial style, with tiled floors, paneled walls, and Dutch mantels. On the first floor is a reception-hall, 21 x 48 feet, lighted by a well in the center above. In the rear of the hall is a stairway with a landing half-way up, reaching the second floor. Flanking the hall are parlors for men and women. The second floor is divided into several living-rooms, and

The second story and gables are covered with heavy molded sidings, or clap-boards, of hard pine, oiled, and left in the natural wood color. The plan is that of a rectangle with a large central hall, 22 x 35 feet, extending through both stories to the roof, lighted by a large skylight, and windows in the first and second stories. The roof trusses are shown in the ceiling. The hall is surrounded by a wide balcony on the second story, and has two large fire-places. There are smaller fire-places in several of the rooms. Upon the right of the hall you enter the commissioner's room, 14 x 17 feet; the men's parlor, 14 x 16 feet; post office, and rear vestibule. On the left is the ladies' parlor, 14 x 20 feet, and back of this are the lavatories. In the second story are the following rooms: The general reception-room



The New Hampshire State Building.

will be occupied by the Connecticut commissioner and his family during the Fair. There are many interesting relics to be seen in this building, among them a lately discovered shaving-mug of George Washington, a copy of a New York paper of October 8, 1789, and various others.

Having exhausted the curiosities of the "Nutmeg State" Building, southeast of it is found the **New Hampshire Building** (B 18), which is in imitation of the heavily bracketed and balconied chalets of the Swiss villages, symbolizing the "Switzerland of America," as New Hampshire is so often called. It has one of the best locations on the grounds, facing directly upon Lake Michigan. The building is comparatively low, with low-pitched roof and overhanging eaves and verge-boards. The first story is of plaster-work, with quoins to the doors and windows of various kinds of New Hampshire granite arranged in perfect harmony.

over the front entrance, and forming a *loggia* opening into the two-storied hall; reading-rooms for ladies and gentlemen; a retiring-room for ladies; smoking, secretary's, and janitor's rooms. There is an L, forming an annex, used as a gallery for New Hampshire views, in the center of which is a large map of the State. A second-story gallery, surrounding the room, extends from a broad landing in the main staircase. The coloring of the building is in the burnt sienna and black tones of the Tyrolese peasant chalets. Stone walls compose the first story. The cost is about $12,000. Geo. B. Howe, architect of this building, was born in Concord, N. H., in 1867. He attended the public schools and Fulton College, and took the course of architecture at the Massachusetts Institute of Technology. In 1890 he entered the office of Walker & Kimball of Boston and Omaha, and is still with them. He secured the award

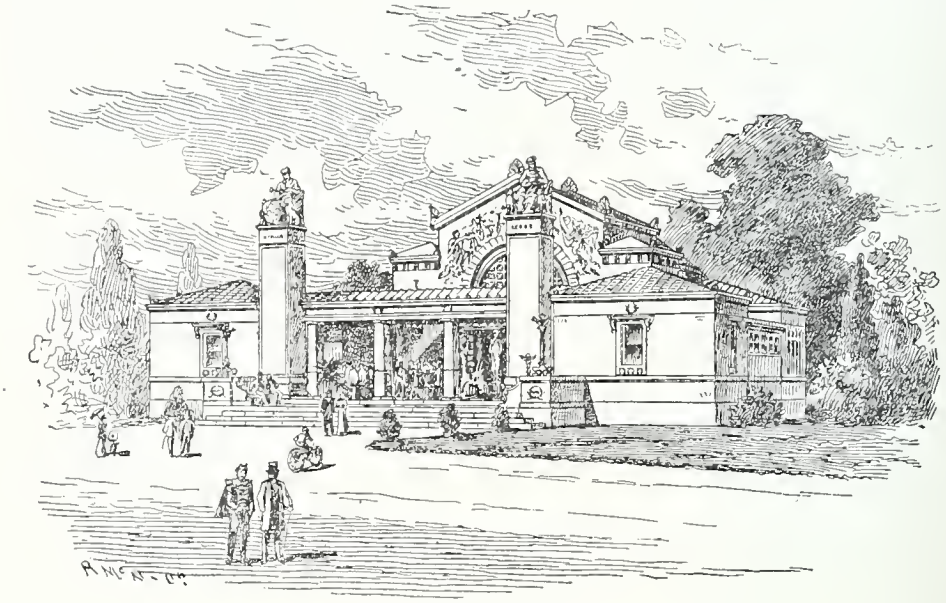
for the New Hampshire Building in an open contest.

The pilgrimage of the State buildings is rapidly nearing its end, and next to the last the "Granite State" appears. It lies south of the New Hampshire edifice, and, like it, looks upon the lake. The **Maine Building** (B 18) is the most eastern of the New England group, on an angular corner lot, the shape of which, so its architect says, determined the style and architecture of the building. It is in shape a regular octagon, 65 feet in diameter and two stories high, with a high dome surmounted by a lantern, the floor of which is 64 feet above the ground, and the point of its roof 20 feet higher. The first story is of granite taken from many of the State quarries, showing the various textures and colors. These specimens have received various treatments, as rock-face, carved, and polished surfaces, etc. The second-story exterior consists of four balconies, separated by round bays projecting over the granite below, finished in wood and plaster panels, covered by a large expanse and varied outline of roof to exhibit the excellent slate of the Monson quarries, showing large plain surfaces, tapering cones, and, what is unusual, the double slating of the hips. Entering the vestibule through the arcade of polished columns, an octagonal rotunda two stories high is reached, upon which open the parlor, committee, reception, toilet, and smoking rooms. One of the sides of the rotunda contains a large fire-place, above which hangs a painting of Poland Springs and vicinity. Opposite, the main staircase leads to a balcony extending around the central rotunda, giving access to the various offices and small exhibit-rooms of the second story. Besides serving as a State headquarters, the building contains maps, profiles, and paintings illustrating the scenic beauty of Maine, and many historic curios. The cost of the building was $20,000. Charles S. Frost, the architect, was born in Lewiston, Me., May 31, 1856, and was educated in the public schools. After several years' training in a local architect's office he went to Boston and entered the Institute of Technology, taking a special architectural course. The next three years were spent in prominent Boston offices. In 1882 he opened an office in Chicago in partnership with Mr. Henry I. Cobb. The partnership was dissolved by mutual agreement in 1889, since which time Mr. Frost has continued the successful practice of his profession alone.

The Maine State Building.

One more edifice and the State structures are exhausted. The "Green Mountain" Building is yet to be seen, and it is the last. It lies west and back of the Maine Building and next to it. The **Vermont Building** (B 18) is unique and attractive. It was the desire of the commissioners to expend their appropriation as far as possible in aiding exhibitors of the natural resources of the State, which are chiefly agricultural. They therefore obtained a special subscription in the nature of a guarantee fund, to which 100 gentlemen signed $100 each, and the $10,000 thus assured became the starting point for the construction of the building, which cost, however, in the neighborhood of $15,000. After examining tentative plans, submitted by various architects, the one outlined by Jarvis Hunt of Weathersfield, Vt., was preferred, and he was instructed to prepare final drawings. Vermont's assignment is a narrow lot facing to the south, between the imposing structures of Massachusetts and Maine. The limitation of means and of space compelled a building of small dimensions, one of the smallest on the grounds. At the same time the most careful and intelligent work was insisted upon, and the result is universally pronounced an artistic gem. The general idea is that of a Pompeian residence, suggested by the adaptation of the leading industrial product of Vermont (white marble) to classic forms of architecture. Passing through a vestibule, between pillars surmounted by emblematic figures, the visitor enters an open court, having in the center a white marble fountain. This court is flanked by small rooms, affording space for committees and other necessary conveniences, while beyond, an entrance opens to a semicircular reception-hall of considerable height, and occupying the rear half of the building, which gives ample room for social and business gatherings. The material of the walls and of most of the ornamentation is staff, but considerable marble is employed in the internal finish and decoration. The structure as a whole presents an adaptation of classic forms to modern uses in a manner sure to command the attention of all intelligent observers.

If the visitor has conscientiously followed out the itinerary suggested, he will not be disinclined to a trip on the lagoons, which will give a welcomed rest to his somewhat fatigued muscles, and offer to his gaze a feast such as he may rarely enjoy. There is a sensuousness about this lagoon trip, if the launch be not overcrowded, that will long be remembered, and in many future dreams, both of the day and the night, the visitor will again drift on through the golden glow reflected from the glorious skies and many-tinted buildings, past isles and bridges, by flowery parterres and groups of statuary, recalling the magnificence of ancient Greece and Rome. To reach the landing he must leave the Vermont Building and go east along the walk in its front until he comes to the elevated railroad. Here the walk turns to the right (south); follow this, keeping on its right side until the Art Galleries are reached, and continue on around them until in their front. Here are steps leading down to the launch-landings, and getting aboard, the tour of the lagoons is begun. Looking backward, the beautiful front of the Art Galleries is seen from the water; on the right the Illinois State Building is again in view, while upon the left the Fisheries Building looms up, a beautiful sight. On the right again is the Woman's Building, grouped with the smaller but beautiful Puck and Children's buildings, and then comes the exquisite Horticultural Building, its terraces a mass of bloom and its interior rich with the rarest plants and



The Vermont State Building.

flowers. The Choral Building (also known as Festival Hall) next comes to view, followed closely by the "Golden Door" of the Transportation Building. All of this while the visitor has had the Wooded Island, with its picturesque Japanese structures, upon his left; but now, curving a little north of east, his boat glides under a Venetian bridge, with the Mines and Electricity buildings on his right, and Hunter's Island, with its Davy Crocket's Cabin and Australian Hut, on his left. Once through the bridge, a curve to the north is made, the launch skirting the right bank of the Wooded Island and passing near its upper end and into the eastern arm of the lagoon between the Fisheries and Government buildings. A number of minor buildings are also seen, and a glimpse under another graceful bridge reveals the blue waters of Lake Michigan. The sturdy little craft, turning upon its course, dashes swiftly southward past the immense front of the Manufactures and Liberal Arts Building, and gliding under a bridge enters the North Canal, fronted its entire length by the Electricity Building on its right and the Manufactures and Liberal Arts Building on its left. Another bridge passed and the beautiful Basin is reached, showing on its right bank glorious fountains and the Administration Building. Beneath another bridge glides the launch, and is in the South Canal, the Machinery Building to the right and the Agricultural Building to the left, while straight in front towers an Egyptian obelisk, and beyond it are seen the Colonnade and Stock Pavilion. Another turn, the bridge repassed, and sweeping off to the right, between the front of the Agricultural Building (on the right) and the south end of the Manufactures and Liberal Arts Building (on the left), the boat plows its way to the end of the Basin, where from its clear water rises French's beautiful "Statue of the Republic" (or "America," for it is known by both names), and disembarks its passengers. Pausing to study his surroundings, the visitor beholds immediately in his front the graceful Peristyle, while to the south is the Casino and to the north Music Hall. In the angle of these buildings are two graceful pavilions, erected by private parties for the sale of their products. Passing between the tall columns and under the heroic statues of the Peristyle, the visitor emerges onto the main pier, and after making a round trip on the sidewalk, which furnishes the means of locomotion instead of the pedestrian doing so, he embarks on one of the steamers lying at the pier, and returns to Chicago by the water route on Lake Michigan, landing at the Van Buren Street wharf.

The Washington State Building.

CHAPTER VIII.

THE SIXTH DAY AT THE FAIR.

THE tourist's last day at the great Exposition dawns, and in many respects it will be more remarkable than the others. Hitherto he has seen the monumental edifices of American architectural skill and exhibits of the production and manufactures of the entire world; now he turns to the interesting reproductions of noted foreign buildings, of classic Old World towns, and huge panoramas of entrancing scenery. Never since construction-work ceased on the Tower of Babel has such a confusion of tongues been brought together as in the locality he is now about to explore. Without quitting the sandy shores of Lake Michigan the visitor can inspect the Temple of Luxor, which stood by "hundred-gated Thebes'" historic walls; haggle for a curio with a swart follower of Mahomet, as if he were on the banks of the "Golden Horn"; watch the war-dance of Dahomey's dusky Amazonian belles; breathe the rare air and drink in the entrancing scenery of the Bernese Oberland; stand awe-struck in Kilauea's stupendous crater, or sip his Hof-brau in "Der Graben," or medieval Deutschland, with a dozen or more of other attractions, and all on the Midway Plaisance. To proceed systematically, let the visitor board the cable-cars of the Cottage Grove Avenue line (taking those marked "Seventy-first Street, Oakwoods"), and alight at the Fifty-ninth Street entrance to the Midway Plaisance. The route has already been described (ante p. 39). Passing through one of the turnstiles, after paying the regular entrance fee of 50 cents (which permits him also to pass into the Exposition grounds proper without further fee), the visitor finds himself in the Midway Plaisance, a tract lying between Fifty-ninth and Sixtieth streets, extending east and west—the eastern end being beside the Woman's Building. The Midway Plaisance is 600 feet wide and approximates one mile in length. It forms the connecting-link between Jackson and Washington parks. On each side runs a twenty-five-foot passageway, for fire and police use, and also for supplying the various villages, etc., with supplies during the night. In the center is a broad walk for visitors.

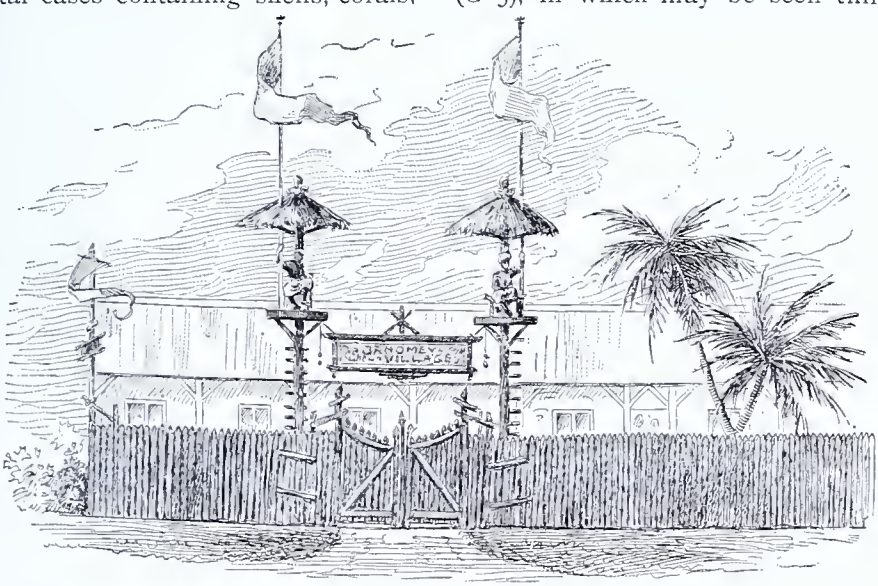
The first attraction the traveler encounters is on the right-hand side and the extreme southern edge, where runs what is known as the **Barre Sliding Railway** (G 1). It is a French invention, and was first given a practical demonstration before the public during the Paris Exposition of 1889. It is an elevated road, the cars having no wheels. The rail is eight inches wide, the substitute for the wheel being a shoe which sets over the side of the rail, and is practically water-tight. Immediately behind each shoe is a pipe connection, in which is water under a pressure of about one hundred and fifty pounds. This water is forced under the shoe and produces a film which raises the entire train about one-sixteenth of an inch from the rail. Connected with every second car is a turbine motor, which gets its water-power from the same source as does the pipe connecting with the shoe. The power is delivered from a main pipe extending the extreme length of the road, and lying under the track in sections of fifty feet; that is, the application power is changed at every interval of that distance. The speed claimed by the inventors is 120 to 160 miles per hour. A speed of about one hundred miles an hour has been demonstrated on a track less than one-third of a mile long.

Then on either side of the central walk is found the **Nursery Exhibit** (G 2), which extends on both sides of the center walk, and contains about five acres, devoted chiefly to flowers, fine shrubbery, ornamental plants, etc. We here find masses of gorgeous coloring and scents that rival those which must have blessed the senses of our primal ancestors, "the grand old gardener and his wife," in the Garden of Eden. The gaudy poppy and sensuous jasmine stand side by side with their more delicate sisters the pansy and the violet. The rose, queen of all flowers, is represented in all of its types and varieties, and attractive orchids are to be seen on every side. Smilax and orange blossoms, so dear to maidens' hearts, are here, and also their funereal sisters the myrtle and the cypress; sensuous tuberoses load the air with their heavy perfumes, and seem to shame their soulless companions. There are fruit trees of every kind, including an orange grove in bearing. This exhibit is rarely beautiful. Well may one recall amid this sweet profusion of blossom, scent, and bloom Cowley's truism that "God the first garden made, and the first city Cain." In a corner is a cranberry-bog, where this acid and useful berry is cultivated for the fall crop. On the left or northerly side of

the Plaisance the next attraction is the **Blue Grotto of Capri** (F 2), contained in a rough rock mass 175 feet long, 100 feet wide, and 150 feet high, broken and gashed with cliffs and rents, which strikes the eye of the beholder rather unfavorably after gazing upon the flowers. On entering the mass through a jagged rent in its side, a scene at once novel and beautiful is before us. A lovely grotto, copied accurately from but of course on a smaller scale than the original, with a pool of crystal water in its center, charms the spectator by the intensity of its deep-blue tint. This water is kept in continual agitation by mechanical means, and thus resembles the waves of the in-dashing sea, which ebb and flow into the original cavern in the Island of Capri. Around the pool, whose waters are made to glow with the most perfect cerulean hues, is a smooth, pebbly beach, circling which are ornamental cases containing shells, corals, cameos, breastpins, fruits, and other productions of the island. These are sold as mementos of the Fair to visitors. Historical relics, photographs, street scenes of daily life in Capri, pictures of the twelve ruined palaces where the Roman emperor Tiberius reveled in vice and debauchery, and other curios are to be seen. The quaint old towns of Capri and Anacapri, the one-storied houses of stone and plaster, the streets filled with donkeys, and heavily laden women, who seem to be there considered as beasts of burden, can not but interest all.

Let us cross to the southward, whence the inspiring strains of the "Rakocksy March" appeal to us, and enter the **Hungarian Orpheum** (G 2). The exhibit consists of a café and concert pavilion, contained in a building 75 x 195 feet, with a covered garden on the roof. The theater is in the lower part, and concerts are given every half-hour. The performers are Hungarian artists, brought direct from Budapest, Hungary's capital city. The native costumes and modes of life of the different nationalities which compose this empire are shown. Slav, Saxon, Vend, Croat, and other tribes, arrayed in appropriate garb, sing the songs and go through the picturesque dances of their countries. The roof-garden, decorated with palms and evergreens, is filled with chairs and tables where meals, lunches, etc., are served. The guests are waited upon by seventy-five Hungarian maidens, dressed in their rich national costumes; and at intervals Hazay Natzy's famous Hungarian band discourses choice music. There is also a gypsy band under the leadership of Paul Olah, a distinguished Hungarian musician, who is said to be the only one of that wonderful race of born musicians who has ever received a scientific musical education and training.

Next to the Hungarian Orpheum, on the same side of the walk, is the **Lapland Village** (G 3), in which may be seen thirty-seven native Laplanders—twelve of whom are women and six children. Six of the females are artists, musicians, hair-workers, etc., and there is in the number one Lap nurse. Within the village confines are twenty-five reindeer and a number of sledges. The natives have their peculiar costumes, and they exhibit quite a number of curios, mechanical products, etc., in their native huts. The exhibit of this northern nation is a curious one, and will interest many.

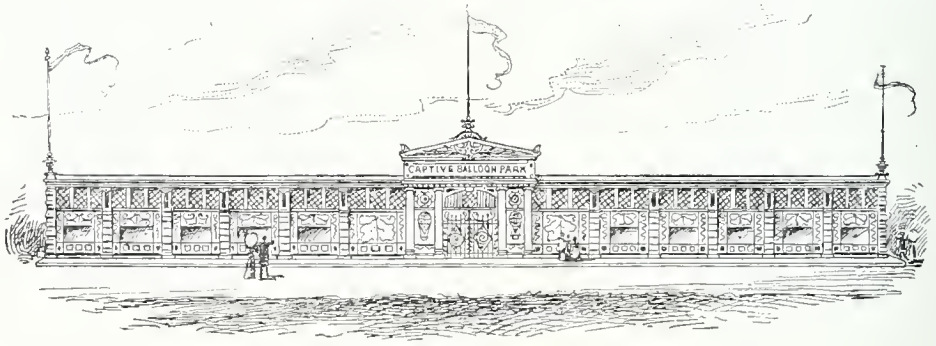


The Dahomey Village.

Next to this exhibit, still on the same side of the central walk, is the **Dahomey Village** (G 4), which consists of three houses—one of them fitted up for a museum—a group of huts for the women, and others for the men. In addition there are four open sheds used for cooking. The rustic front of the exhibit is constructed of wood brought from Dahomey, and on platforms on each side of the gates are seated two sentinel warriors of that country attired in their native costumes. These grounds are divided into two parts,

one for the women's huts, the other for the men's. Of the latter there are sixty persons; of the former, forty. The various dances and other ceremonials peculiar to these people are exhibited, and their songs, chants, and war-cries given. They also sell unique products of their mechanical skill, such as quaint hand-carved objects, domestic and warlike utensils, etc.

Crossing the walk one finds, on the opposite or north side, the park containing the **Captive Balloon** (F 4), which is the next feature. The grounds inside this building are



Captive Balloon Park.

fitted up as a miniature park, with fountains, rustic seats, flower-beds, etc. The balloon is a fac-simile of the one used at the Paris Exposition in 1889. Its car accommodates sixteen to twenty people, and three ascents per hour are made, in good weather, to a height of 1,493 feet; its flights last year having been confined to 1,492 feet in honor

In the Austrian Village.

of the Columbian discovery anniversary year. A magnificent view of the grounds, the lake, and the surrounding country is afforded by this ascent. In the balloon park we find the Grand Plaisance Restaurant, the seating capacity of which is 3,000. Admission to this park is 25 cents; for balloon ascension a charge of $2 is made.

The **Chinese Village** (F 4) is on the same side as the Captive Balloon Park, and is next to it. It consists of a theater, joss-house, bazaar, restaurant, and tea-garden. The best dramatic talent and richest costumes, etc., have been secured direct from China for the theater, while the burning candles, fragrant incense, and grotesque idols in the joss-house will be recognized by the disciples of Kung-fu-tse (whom we outside barbarians miscall Confucius) as genuine Chinese theological appurtenances. The restaurant is conducted upon both the American and Mongolian plans, and fried chicken, ham sandwiches, etc., will alternate with Chinese fruits, preserves, shark's fins, bird's-nest soup, and similar delicacies. The tea-garden shows a fine collection of teas, some priced at $100 per pound, and requiring but a few leaves to make a full pot of tea. The bazaar has a fine collection of rich silks and embroideries, elaborately decorated table and toilet wares, and other curiosities.

Crossing to the south side of the walk, the **Austrian Village** (G 4) is found, adjoining that of Dahomey. "Old Vienna" is one of the interesting sights of the Plaisance. It is a reproduction of "Der Graben," a portion of Vienna as it existed about 150 years ago. It covers a space of 195 x 590 feet, the greater part of which is a court, or plaza, around which the buildings circle. There are thirty-six buildings in all, by far the largest of which is the rathhaus, or city hall. Then there is a church where services are held according to the Austrian custom, and thirty-four shops and dwelling-houses. In these shops are sold all sorts of Viennese wares of the present and early days. One of the buildings is fitted up as a grand restaurant, with seats for 1,000 people. Here fifty or more young Viennese women serve coffee, Vienna bread, and other delicacies from a Viennese bill of fare. There are about 500 Austrians employed in the village. Arnold Weissberger, of the Imperial and Royal Bank of Austria, has established a branch of the bank in the "Old Vienna" settlement. A national bank holds the exclusive privilege for banking accommodation at the Fair, but it has granted permission to Mr. Weissberger to establish a branch on the grounds. This is in the nature of an exhibit, showing the working of banking affairs as conducted in the Aus-

trian Empire, and is designed mainly for the accommodation of the Austrian firms exhibiting at the Fair.

Opposite the eastern end of the Austrian Village, across the walk, is the Cyclorama of the **Volcano of Kilauea** (F 5), which stands on Midway Plaisance about directly south of the University of Chicago. The building is polygonal in shape, 140 feet in diameter and 60 feet high. Circling the walls hangs a canvas 54 feet high and 412 feet long, upon whose 22,248 square feet of surface the artist has depicted the weird sublimity of the world's greatest volcano, the "Inferno of the Pacific," in the Island of Hawaii. The actual crater is a huge depression, or pit, about three miles long and two miles broad. The walls are mostly precipitous, though quite irregular, and the floor is some three hundred feet below the surface of the island at that point.

In the reproduction, the point of view selected for the visitor is the center of the crater, and to this point he is transported for the time being, and gazes upward and around him upon bubbling and seething pools and lakes of fire; tall, jagged crags; toppling masses of rocks; outpourings of lava—some flowing along in hissing, smoking streams, and some cooled into every fantastic shape imaginable. Great fathomless pits yawn below him, huge puffs of smoke arise from the bowels of the earth, and from innumerable rents and fissures in the ragged edges of the crater fierce flames and sulphurous gases escape, intermingled with the froth and spume of the infernal regions, among which he sees the long, glassy threads which the natives call "Pele's hair," after the dread goddess of the crater. At one point he beholds an inky lake of molten lava slowly pulsing and throbbing, through whose Stygian waves ever and anon burst forth jets of many-colored flames. Beyond this he looks down into a perfect sea of fire—the great, active crater—and the sight is absolutely indescribable. In its center are seen the flames active in their fury, white or golden yellow, tinged with phosphorescent hues of crimson and green, fading out toward the edges into a dull, sullen red, still more terrible; while over all there hangs a pall of smoke like an infernal curtain about to be dropped upon the awe-inspiring scene. To add to its terrors dull rumblings, as of distant thunder, and an occasional deafening explosion, break on the ear, which is continually assailed by the hissings and growlings of the vexed waves; while beneath the feet the huge earth shakes and labors. Of all this the cyclorama gives a vivid representation, with its built-up foreground, which blends imperceptibly into the painting on the canvas, aided by skillful pyrotechnic displays, colored electric lights, and other mechanical means, so that we have in miniature every feature of this grand crater, whose circumference is fully nine miles. It is the only volcano whose terrific fires never die out, and which is ceaseless in its awful activity. In the background one sees the snow-capped peaks of Mauna Loa and Mauna Kea, each of which is about 15,000 feet high. Opposite them are the vast reaches of the mighty Pacific, its waves lighted by a full moon and its surface glittering like a sheet of silver. Over the entrance portal of the building, and fifty-five feet above the ground, stands the figure of Hawaii's goddess of fire, Pele. It is built of wood, covered with staff to represent stone, and is the work of Mrs. Ellen Rankin Copp of Chicago. In size it is probably next to the largest at the

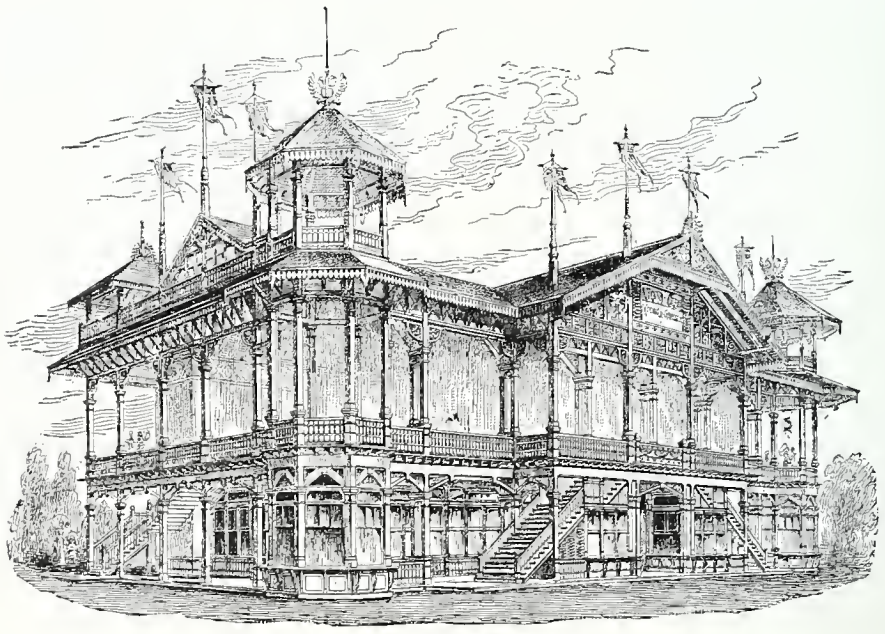
The Goddess of Fire, Pele.

Exposition. The pose of this awful divinity was suggested by an island legend which tells of a race between the goddess and a native prince. Winning at the first trial, he taunted her to try again, and looking back beholds her seated on a wave of molten lava in fierce pursuit, her hands bearing firebrands and hot lava, which she hurls after him as he takes refuge in the sea.

Leaving this exhibit the visitor will find on the same side of the walk a typical **Indian Bazaar** (F 5), where the natives of the Orient vend their unique, characteristic wares; and opposite is a **Fire and Guard Station** (G 5), for the protection of the Plaisance. Back of the Indian Bazaar may be seen the **Algerian and Tunisian Village** (F 5), which occupies an area 165 x 280 feet, and consists—in addition to the large Algerian concert hall, with a seating capacity of 1,000 people—of a Moorish café, Kabyle house, an Arab

tent-village, desert tents, etc. The main building has a Moorish dome, towers, and minarets, and its exterior is covered with the richly colored and glazed tiles of Tunis and Algiers, as are indeed most of the buildings. The L-shaped building in the center shows the street in Algiers; that immediately to its right a Tunisian street. Next to the concert hall, half-hidden by the café, is one of the curious Kabyle Arab houses. The Arabs, Kabyles, and negroes are seen about their daily labors and amusements, and palms and fountains add an oriental air to the scene. Connected with the theater are fifty people—native musicians, jugglers, dancing-girls, etc. Jewelry, embroideries, and other North African wares are sold. No charge is made for entrance to the village, and but a small entrance fee to concerts.

and upon an exact scale, the original structure of the Renaissance, the most magnificent monument in the world. This model was begun in the sixteenth century from the original plans and drawings of Bramante, Sangallo, Michael Angelo, and other famous artists and architects, and is of carved wood, coated with a substance which perfectly imitates marble, reproducing the exact color of the original structure, and being, undoubtedly, one of the most extraordinary pieces of workmanship ever executed. The minutest details of the bas-relief of the façade, the stucco, statues, and inscriptions are faithfully reproduced on a scale of one-sixteenth of the original cathedral, measuring about 30 feet in length by 15 feet in width, and 15 feet in height. After having been in possession of several popes and noble Roman families, the model



Vienna Cafe.

Having exhausted the sights here, the visitor will next enter the **Vienna Café** (F 5), a very ornamental structure, the lower floor devoted to regular meals and the upper to cold lunches and wine and beer tables. The rooms are decorated with Japanese screens, etc., and a fine orchestra is employed. The site of the café is in the middle of the central walk, at the west end of the Ferris wheel.

Just south of the Vienna Café is the **French Cider-Press** (G 5). This is near the Fire and Guard Station—already mentioned—in an open pavilion, where cider is made from apples, in a typical French press, by French peasants, and served to visitors by French country maidens in Normandy caps and short skirts.

East of and joining this exhibit is the **Model of St. Peter's Cathedral at Rome** (G 5). This wonderful masterpiece of workmanship represents, in its minutest details

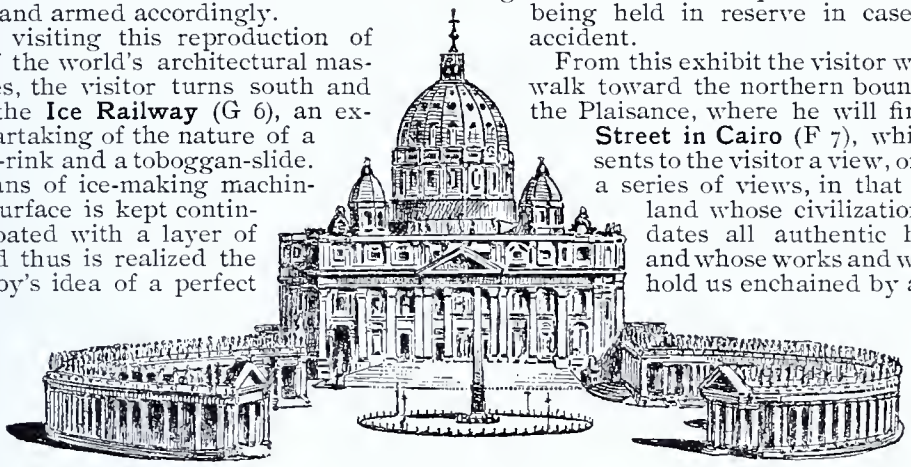
has now become the property of Mr. Spiridon. The interior of the building in which it is exhibited is rendered still more interesting by an array of rare portraits of several popes, together with a number of papal coats-of-arms of large dimensions. Arranged in the corners are four small ancient models of religious and medieval monuments in Italy, as follows:

The Cathedral of Milan, in carved wood, made by De Simoni, measuring 31½ x 27½ x 8½ inches. The Piombino Palace, belonging to the family of Boncompagno, of which Pope Gregorio XIII. was a member. This was erected in 1572, and the model is in carved wood. St. Ahnese Church, represented in both its interior and exterior aspects, is made of different colored marbles. This church was erected by Pope Inniocenze X., of the Doria Panfili, and by his command this model was made, measuring, as it does, 16 x 16 x 24 inches. The last is a unique

model, in carved wood, representing the Roman Pantheon of Agrippa, in its interior and exterior.

In order to enhance the attraction of this unique exhibit the persons in attendance are dressed in the exact uniforms of the Vatican Guard, and armed accordingly.

After visiting this reproduction of some of the world's architectural masterpieces, the visitor turns south and enters the **Ice Railway** (G 6), an exhibit partaking of the nature of a skating-rink and a toboggan-slide. By means of ice-making machinery a surface is kept continually coated with a layer of ice, and thus is realized the small boy's idea of a perfect



Model of St. Peter's Cathedral, Rome.

amusement, viz., the ability to slide on the ice in the summer-time, minus coat and shoes. From this exhibit we can not but think that the time is not far distant when all of our skating, snow-balling, etc., may be performed in midsummer.

The next point of interest lies to the north, and consists of a **Glass-spinning exhibit** (G 6), just west of the Moorish Palace, where all of the curious processes of spinning this delicate and fragile material into products which will bear considerable rough handling may be viewed.

North of the glass-spinning booth may be seen one of the most curious structures erected at the Exposition grounds. It stands in the center of the walk about midway of the Plaisance, and is the next object to be visited by the tourist. It is the **Ferris Wheel** (F 6). This is a novelty in amusement structures, and is built entirely of steel, somewhat resembling a huge bicycle wheel hung between two towers. The wheel is 264 feet high, and consists of two skeleton wheels 28½ feet apart, and held together by strong steel shafts and ties. Between the outer rims, or crowns, of this gigantic wheel-frame are suspended thirty-six passenger coaches, balanced upon great steel trunnion pins. These coaches are larger than ordinary passenger cars on railroads and accommodate sixty passengers each, or a total of 2,160 when all are loaded. The two steel towers upon which the axle rests and revolves are 137 feet high, 5 feet square at the top, and 40 x 50 feet at the bottom, and rest upon solid masses of concrete masonry over eighteen feet deep. The axle is the largest steel forging ever made, being 33 inches in diameter, 45⅙ feet long, weighing fifty-six tons. It was made by the Bethlehem Iron Company. Six cars can be loaded or unloaded at the same time. The time required for what we may truly call a *round* trip is twenty minutes. The motors which revolve the wheel are two reversible, link-motion engines of 2,000 horse-power, one of them being held in reserve in case of an accident.

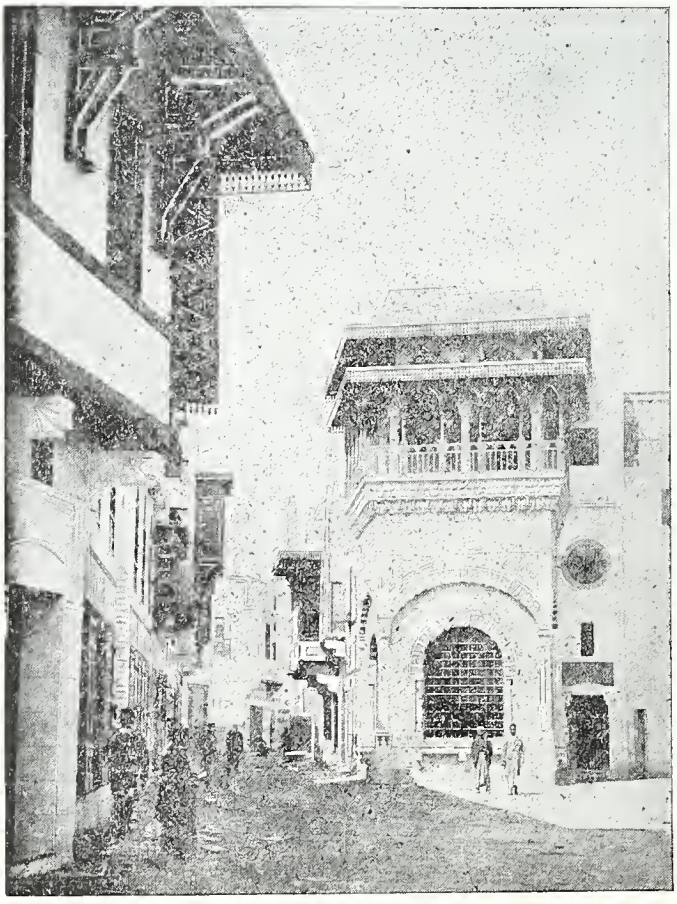
From this exhibit the visitor will next walk toward the northern boundary of the Plaisance, where he will find **The Street in Cairo** (F 7), which presents to the visitor a view, or rather a series of views, in that mystic land whose civilization antedates all authentic history, and whose works and wonders hold us enchained by an irresistible fascination. Here we find on the Midway Plaisance a street in the city of the Khalifs, as accurately reproduced as if it had been lifted bodily from the ground there and set down in its present location.

NATIVE OF CAIRO AT WORK.

In addition to the oriental nature of its architecture and decorations, the resemblance is carried still farther by peopling the street with the identical types of persons and animals one sees in grand Cairo. Here are Egyptians, Arabs, Soudanese, Africans, Kabyles, camels, donkeys, donkey-boys, etc., and the visitor can easily fancy

himself transported for the while to the banks of that mystic river, the Nile.

Entering at the eastern portal, we catch a view of houses, mosques, and booths, such as recall, to those who have seen it, the old street "Bein el Kasrein." The first typical building to the right is a wide hall with deep projecting roof and five fine archways to the street, here used as a café. Looking on beyond, the vista presents houses decorated with gorgeous colors and subdued tints, and with projecting bays, stone brackets, and overhanging second stories.



STREET IN CAIRO.

To the left is a fine mosque with tall, graceful minaret, girdled with three airy balconies, from the uppermost of which the *muezzin* calls the faithful to prayer. Both mosque and minaret are reproductions of fifteenth-century architecture. Across the street from this building is one representing the dwelling of a wealthy merchant of the seventeenth century; its interior walls decorated with marble mosaics, and its ceilings richly gilded.

Still farther on, standing to the left of the street, is a faithful reproduction of the "Okala," the public warehouse before the advent of railroads and steamers. The theater next engages our attention. Its interior is richly decorated with fine cloth hangings and pendent lanterns, and its aspect is decidedly oriental. The fine reproduction of a beautiful small mosque turns out, on inspection of its interior, to be a café where fragrant Mocha coffee is to be had. Upon the plaza are Egyptians, Arabs, and persons of all the various nationalities who throng the streets of this wondrous city. Here, too, are tents and temples, and the shrill cries of the donkey-boy urging on his lazy steed mingle with the voices of people of all the nations of the world.

In the marts of "The Street" are to be found oriental wares of every kind—priceless jewels, damascened scimiters and daggers, fine wood-carvings, embroideries, silks, shawls, bangles, pipes—in short, everything found in the bazaars of the wondrous East are here offered for sale.

We have tried to describe the architecture. It is true to the original. But the pains taken in bringing the very wood-carving (meshrabieh) and ivory inlaid doors, which have served for centuries in Egyptian buildings, and the manner of their decorations, the tradesmen employed with their primitive tools and appliances at their various crafts, the dancing-girls in the famous "danse du ventre," the musicians and conjurers, the representations of wedding processions, and "mouled," typical street scenes, are indescribable. They must be seen to be appreciated.

Leaving this representation of the world's most ancient civilization, the visitor next finds a curious contrast, a model of that singular but almost entirely useless structure, the **Eiffel Tower** (F 6), which was one of the features of the last Paris Exposition. This model is a perfect reproduction, one-fiftieth the size of the original. It is twenty feet high, and every feature of the original has been accurately reproduced, even to the rivets and bolts which hold the structure together. Eight elevators work at the same speed as those that ran in the original tower, and a miniature light-house looks just as the big one did at Paris. At regular intervals the tower bursts into a blaze of light—hundreds of little lamps taking the places of the ones used on the original. Gardens, lawns, flower-gardens, two little lakes with swans gliding idly across the water, and all the bronze statuary are reproduced with accuracy. A charge of 25 cents per person is made for admittance to the booth containing this exhibit.

Next to the tower, on the same side of the walk, is the **Persian Concession** (F 7). Here the disciples of Zarathustra (or, as we have

corrupted the name, Zoroaster), the earliest of the pure moralists, may be seen. They may not seek to convert you to the worship of fire, as "the pure element," but they are

Zoopraxographical Hall.

ready to sell you Persian rugs, damascened seimiters, curious daggers, and others of the wares for which their artisans are famous.

Next to the east, and still on the north side of the walk, is the Lecture Hall, or the **Zoopraxiscopic exhibit** (F 7), which will prove of vast interest to artists and scientists. Animal locomotion is a new study, pursued chiefly by electro-photographic investigation; and instantaneous photographs, taken with the aid of the electric shutter, show all preconceived opinions as to the method of representing animals in action (as a dog running, a horse leaping, etc.) to be utterly false, and the art of picture making and painting may be partially or entirely revolutionized by those later revelations. Lectures on "animal locomotion" in its relation to "design in art" are given at this hall. The exhibit—consisting of illustrations of the movements of men, women, and children; boxing, dancing, and jumping; horses leaping, etc.—will not prove uninteresting even to the non-artistic or non-scientific spectator. Across the walk from the three last-described exhibits is the **Moorish Palace** (G 7). The building is a fine one, in the elaborate style of Moorish architecture, surmounted by an airy dome; and the slender pillars of its interior, with their graceful stems and richly carved capitals—vastly multiplied in number by an ingenious arrangement of mirrors — suggest that marvel of Moorish art, the Alhambra. The walls and ceilings are decorated with fine paintings. Grottoes and fountains illuminated by colored electric lights abound, and Arab attendants, in native costume, wait upon the charmed visitor. Objects of art, bronzes, rugs, tiles, and other curios are sold in the bazaar in this structure. One of the most curious exhibits is the "Fountain of Youth," representing aged females entering a pool, and emerging from it ravishingly beautiful and fresh in their teens. Alas that this should be a delusion, and the fountain of youth, long sought for by Ponce de Leon, be but an idle myth.

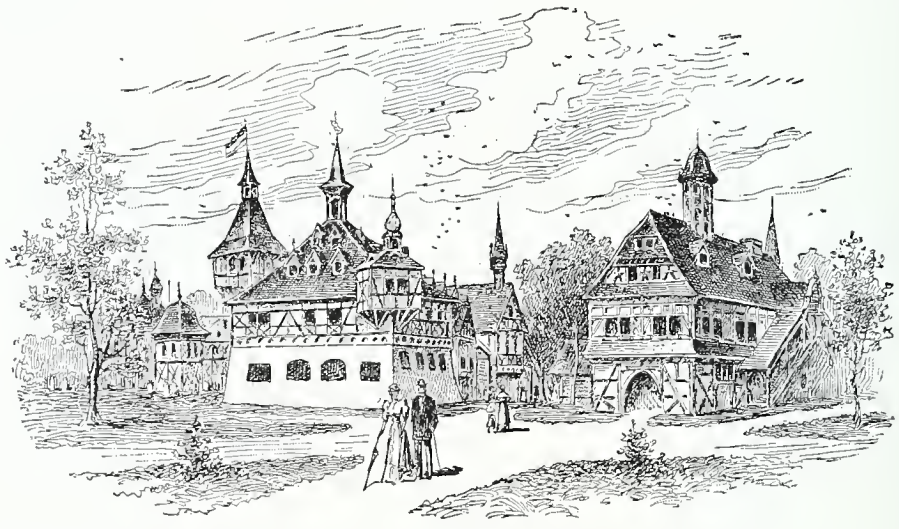
Southeast of this palace is a station of the Barre Sliding Railway. Eastward, across Woodlawn Avenue, but on the same side of the Plaisance central walk, is the **Turkish Village** (G 8), which lies on the south side of the Plaisance, opposite the German Village, and consists of a street in imitation of one of the old streets in Constantinople. A pavilion said to represent the Bagdad Kiosk is a fine specimen of early Turkish architecture, and the effect of the street is quite oriental. An immense tent, formerly belonging to the Shah of Persia, and a silver bed weighing two tons,

Scene in the Turkish Village.

and once the property of a Turkish sultan, are among the curiosities shown. Turkish, Smyrna, and other oriental wares abound. There are about two hundred of the natives in this village, whose spiritual needs are

looked after by one of their priests, and the call of the muezzin to prayer may be daily heard from the lofty minaret of the mosque.

The German Village.—Of the many interesting foreign exhibitions in the Midway Plaisance, there will be none more popular with the World's Fair visitors than the German Village. It differs from most of the attractions by reason of the substantial manner of its construction. The buildings here erected for a six-months' season will withstand the storms of a century. They are constructed of German material, by German workmen, in German fashion. The village is a true representation of German life in all its aspects—social, domestic, and



German Village

Farm-house in German Village.

industrial, as well as an illustration of the cultural development of the nation. It is divided into three distinct parts, and the most prominent structure is the medieval stronghold in the center of the space—a feudal castle of the early sixteenth century, surrounded by a moat fifteen feet wide and crossed by two draw-bridges. The spacious halls in the east half of this castle are filled to their utmost capacity with an exceedingly interesting ethnographic museum, comprising, among other features, the celebrated collection of arms, coats-of-mail, implements of war and of the chase, the property of Town Councilor Zschille of Grossenhain, Saxony. This collection alone has a value of $1,000,000. Bernhard Mannfeld, one of the leading representatives of the art of etching, exhibits here hundreds of his own works, each of them in the various stages of development. In the main hall of the castle an apotheosis of the German Empire is shown in the form of a group of the most famous heroes of the German nation down to William I., and this group is surrounded by a procession of German peasants from all sections of the empire in their respective national costumes, doing homage. The ethnographic collection is so extensive that another building was required for it, and the Hessian town hall had to be given up to it also. In the shadow of the castle, to the east of it, the village proper is spread out, consisting of German typical farm-houses from all sections of the empire, and a fair is in progress in its streets. Articles of German industry, partly produced on the grounds, are sold to the visitors by natives in their national costumes. Passing from the village in front of the castle and to the west side, we enter the grand concert garden, where two German military bands in the most picturesque uniforms of the German army give two concerts every day. This garden, which is covered by splendid oak trees and surrounded by covered pavilions, will accommodate simultaneously 8,000 people, who will be served with food and drink in true German style while the music is going on. That part of the castle which faces the concert garden is devoted to a fine wine restaurant, and here guests will be served in the style of a first-class German hotel by one of the famous caterers who has come here from Germany for that purpose. The wines are direct importations from Rhine and Moselle. A charge of 25 cents is made for admission to the concerts, and 25 cents also to the museum, while

admission to the village is free to all World's Fair visitors.

Facing the German Village, on the opposite side of the walk, is a picturesque building in the Swiss style of architecture, containing the **Panorama of the Bernese Alps** (G 9), which is the work of Messrs. Durmand, Furet, and Brand-Bovy, three well-known Swiss artists, and is of huge proportions, being 65 feet high and over 500 feet long. All the characteristics of an Alpine tableau stretch before one, and so perfect is the representation that it is difficult to believe that these "Alps on Alps arising" are but creations of the painter's art.

Along the horizon are seen sparkling glaciers, great fields of snow, rugged moss-covered rocks jutting out into the air, pastures dotted with Swiss chalets, herds of cows and goats peacefully grazing in the deep valleys—in short, everything that makes Alpine scenery fascinating and beautiful, and, above all, grand.

Here at the World's Columbian Exposition the myriad beauties of the marvelous Alps are brought to one's very door.

The **Natatorium** (G 9) is situated on the south side of Midway Plaisance, next east of the Panorama of the Bernese Alps, and opposite the east end of the German Village. This large building is divided into three sections—the first devoted to the baths, swimming-pools, etc., where many kinds of bathing may be enjoyed; the second, 50 x 200 feet, is a bakery, adjoining which is a lunch-room 50 x 120 feet; the third is a café, 100 x 200 feet in size. There is also a dining-room, 100 x 400 feet. There is one large and many small dining-rooms. Just outside the café is space to be used in pleasant weather as an open-air dining-room, where 1,000 persons may be seated. Meals or lunches of any kind may be obtained.

Continuing his journey eastward, the visitor next enters the Dutch Settlement, occupying large spaces on each side of the walk.

The exhibit known as the **Dutch Settlement** (G 10) is really a collection of South Sea Island villages. It occupies a space of 200,000 square feet, contains eighty dwellings, and a café built after the fashion of Dutch dwelling-houses in these islands, and is peopled with 300 natives from the islands of Java, Sumatra, Borneo, Jehore, Samoa, Fiji, New Zealand, and the Sandwich group. There are two theaters in the settlement; one erected by the Hawaiians, the other by the Javanese, who largely outnumber the other nationalities. At the latter theater is the Javanese *gamelung*, or band, which belongs to the Sultan of Jokjerkata, as do also the dancing-girls who accompany it. These dancers are young, lithe, beautifully formed, and consequently extremely graceful. Their dancing is an hereditary talent, derived from long lines of dancing ancestresses, for there is a caste in the island devoted to this occupation.

Their brilliant red ballet-skirts are semi-transparent, and are made of the fibers of a certain kind of tree-bark. The Singhalese, Malays, and other South Sea nations have their jugglers, medicine-men, acrobats, and dancers, who also give exhibitions of their skill; and some of their performances are really wonderful.

Having examined whatever is curious and attractive in the Dutch Settlement, the visitor, crossing Madison Avenue where it intersects the central walk, finds first on his left hand the **Japanese Bazaar** (F 11). Here one sees the characteristic exhibits of this ingenious and artistic people, consisting of screens, fans, lacquered wares, steel, iron, and brass-work, etc. All of the articles exhibited are for sale.

Crossing the walk to where a large and handsome building is visible the tourist will find

Hagenbeck's Trained Animals (G 11).—This exhibition is on Midway Plaisance near the point where Madison Avenue crosses this part of the World's Columbian Exposition. A large and beautiful building has been erected, which serves to house Mr. Hagenbeck's menagerie, and which has in its center a large arena surrounded by an auditorium with a capacity of 4,500 seats. The front of the building is taken up by restaurants and cafés, and the upper floor contains a collective exhibit of German wine-growers, which is in itself a highly interesting agricultural feature of the World's Columbian Exposition. Mr. Carl Hagenbeck is renowned the world over as the most successful animal trainers, and also as the largest dealer in wild animals, he having contracts to supply all the zoölogical gardens of the world. He has achieved wonderful success in training and taming the most ferocious animals known to man. The biblical prophecy that "the lion shall lie down with the lamb" is here verified. With the meekness of the ox the king of beasts drags round a wagon as composedly as if to the manner born.

Panorama of Bernese Alps.

The menagerie shows to visitors a collection of lions of all sizes and ages to the number of twenty, two large, beautiful Bengal tigers, one polar bear, two black bears, a collection of the finest boar-hounds which has ever been brought to this coun-

try, a large number of young panthers, leopards, tigers, monkeys, and parrots. Besides this there is a very creditable ethnological exhibit, comprising New Caledonia, British Columbia, the South Sea Islands, Africa, and the Indies, containing a vast number of implements, hunting trophies, skins, etc. There is also to be seen an imitation of an aquarium representing the Indian Ocean, with all the wonderful plants, fishes, etc., in their proper places.

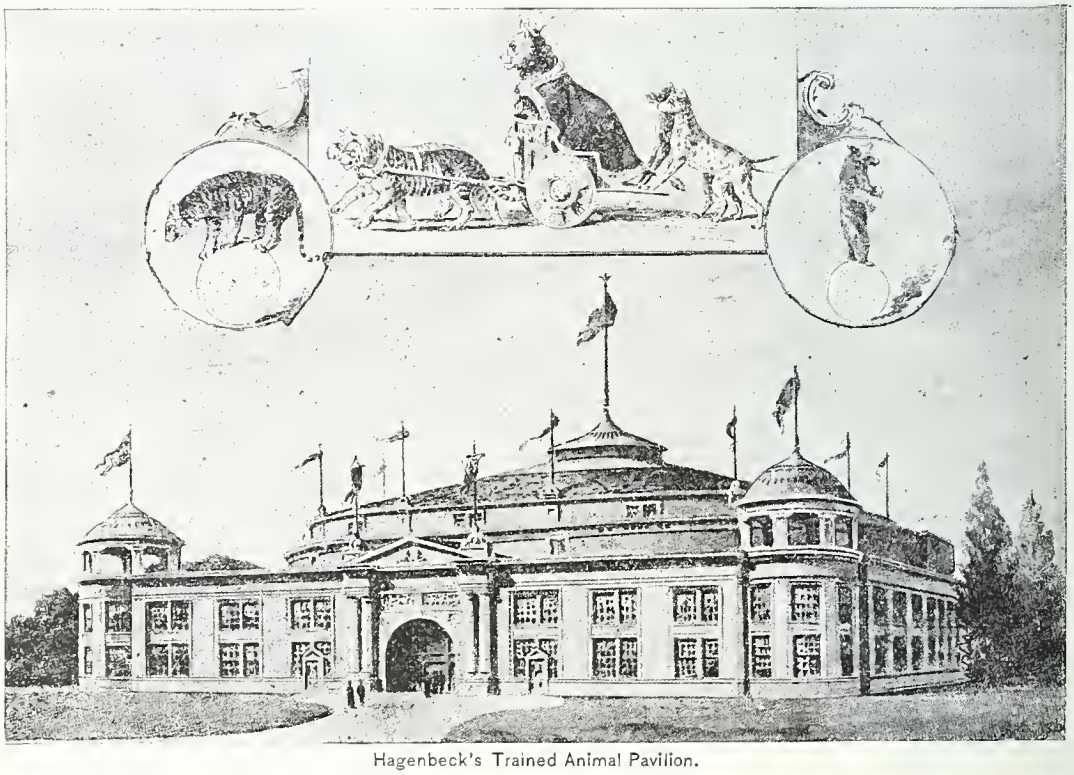
The arena serves the purpose of showing the wonderful training which Mr. Hagenbeck's animals possess, and the complete control he has over them, and no visitor to the Fair should fail to witness their wonderful performances, of which there are three exhibitions every day. The most prominent features of these performances are: The trained lion on horseback, the trained pigs performing the most wonderful evolutions, and the greatest zoölogical wonder of the present time, the dwarf elephant "Lilly," which is the smallest elephant of which the records give any account. She is only thirty-five inches high, four and a half feet long, and weighs 155 pounds.

Mr. Hagenbeck's greatest strength is in bringing together the most heterogeneous animals, which mingle and play with each other in perfect peace and harmony. This is especially shown in the last part of the performance, where a group of twenty animals, lions, tigers, leopards, bears, and dogs, are brought into the ring at the same time, made to gravely take their appointed seats, and afterward put through different performances, one by one and in groups.

Another of the prominent features of the performance is Mr. Darling with his five lions, which have been trained by their owner to the greatest perfection.

Every visitor to this exhibition will highly appreciate these performances, and will leave fully satisfied that he has seen feats which have never been before accomplished.

The **Venice-Murano Glass exhibit** (G 11) is contained in a building in the Italian-Gothic style, richly decorated with glass enamel, and surmounted by the winged lion of St. Mark, the emblem of Venice. Here thirty Venetian artists produce the blown-glass wares for which their factory is famous. Elegant vases, copies in glass of art treasures contained in various European museums, etchings, mosaics in Roman, Byzantine, Middle Age, and modern styles, are to be seen, and the exhibit is well worthy of a visit.



Hagenbeck's Trained Animal Pavilion.

Back of this exhibit is another railway station, and north and a little to the west, across the walk (on the north side), is the **Irish Village** (F 11), which occupies the position between the Libbey Glass Works and the Japanese Bazaar. As the visitor passes down the Midway Plaisance he sees the gray towers of a medieval gateway, a faithful reproduction of the St. Lawrence Gate at Drogheda, which was built in the year 1200. This is now the picturesque approach to a pleasant street illustrative of Irish industrial life in the country districts. At the end of the street, immediately facing the gate, are the beautiful ruins and banqueting-hall of Donegal Castle, beyond which is seen a tall round tower, and in its

middle is a fine carved Celtic market-cross. The interiors as well as the exteriors of the houses are reproductions of those of Irish cottages, and the workers are genuine Celts, brought from Ireland expressly. In the first

Antrim Round Tower.

cottage on the left a man is seen weaving the "Kells Art Linens," which are famous; they were introduced by Mrs. Hart for the "Kells Art Embroideries," for which she was awarded the gold medal at the Inventions Exhibition in London in 1885. A girl in the same cottage is embroidering linens, in polished flax-threads, from designs adapted from ancient Celtic MSS. of the seventh century, specimens of which are seen in the banqueting-hall. In the next cottage are two women employed in lace-making — one, a very skillful worker, is making Limerick lace in a tambour frame, and the other making "Kells" lace on a pillow. In the third cottage is found work of another description, namely, wood-carving and drawing designs for the marble-carvers, who will be found at the end of the court-yard.

Passing into the banqueting-hall of Donegal Castle, built from measurements of the original, the ancient seat of the O'Donnells, the princes of Tyrconnell, we see embroidered hangings and coverlets; unequaled homespuns, spun, woven, and plant-dyed by peasants, trained in the most remote districts in County Donegal; iridescent and colored linens, Irish and "Kells" laces, daintily stitched and embroidered ladies' underwear, among which are replicas of articles made by order of the Princess of Wales for the trousseau of the Duchess of Fife; ecclesiastical vestments, wood-carvings, hammered iron—the artistic work of "The Village Blacksmith" outside—knitted hosiery, sprigged and veined handkerchiefs, and house linen, all the work of Irish hands. Besides these there is a fine collection of Irish marbles, bog-oak carvings, jewelry, blackthorn sticks, photographs of scenery, etc.

Mrs. Ernest Hart.

Among the art works is the great statue of Mr. Gladstone by Bruce Joy, the Irish sculptor, who also shows replicas of his Manchester statue of John Bright and of his charming bust of Mary Anderson. Here also is a gallery of portraits of great Irishmen, taken from engravings in the British museum; paintings by Irish artists, and of Irish scenery and history; replicas of the old Celtic illuminations; engravings of the Irish carved crosses, and reproductions of the ancient Celtic metal-work and jewelry. The picture by Begg of "Gladstone Bringing in the Home-rule Bill" will appeal to all Irishmen. The exhibition is illustrative of Irish art from the earliest to the present time, and is such as has never before been seen in this country. We pass through the concert and lecture hall into the court-yard, which is one of great interest to the student of Irish history and art. From the

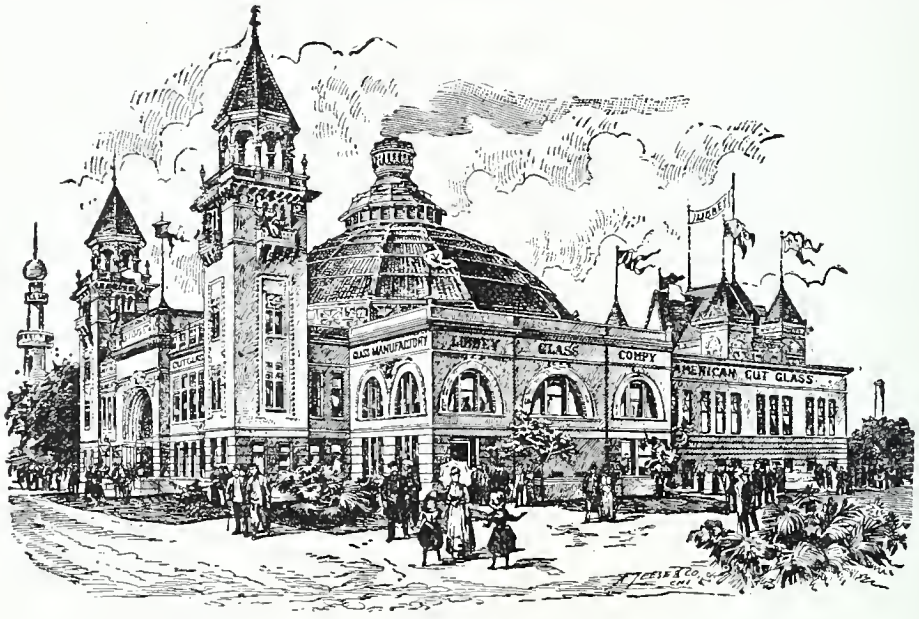
Entrance Gate to the Irish Village.

center of the court-yard springs, to the height of 120 feet, a round tower, a replica of one of the eighty still standing in Ireland. In the court-yard of the tower are found faithful reproductions of Ogham, Bullen, and Hole stones; of cromlechs and crosses; chief among the latter is a cross twenty-seven

feet high, splendidly carved, in interlaced Celtic design, in Irish limestone. The size and proportions are exactly the same as those of the great cross of Monasterboice.

exhibition, was designed and carried out by Mrs. Ernest Hart.

East of and adjoining this village, on the north side of the walk, is the beautiful



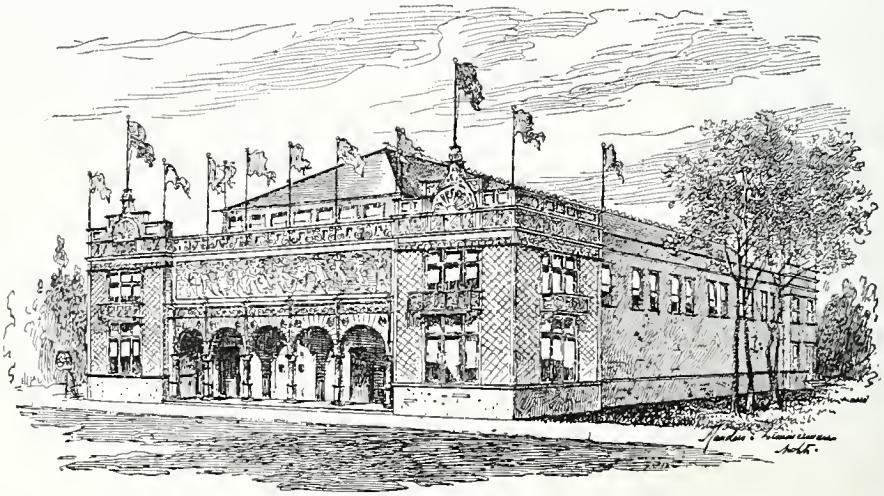
Libbey Glass Co.'s Exhibit.

At the end of the court-yard is found a spot appealing to the heart of every Irishman, viz., the Wishing Chair of the Giant's Causeway, standing on real Irish soil. When the soil was peeled from the mountain-side it was covered with a carpet of shamrocks, and every effort has been made to keep them green and fresh. Passing through the archway of the ruined keep of Donegal Castle, we pay a visit to the village smithy, where the village blacksmith is making "things of beauty" out of iron rods. In the next cottage is seen the whole process of homespun-making, as taught and carried out under the auspices of the Donegal Industrial Fund.

This village, with its street of cottages, its castle, Roman tower, art and industrial

building of the Libbey Glass Company (F 12).

One of the most interesting of the exhibits of the Fair is the complete cut-glass manufactory of the Libbey Glass Co. of Toledo, Ohio, on Midway Plaisance. Here the many processes of glass-making, from the mixing of the sand with oxide of lead, lime, and alkalies to the latest and most approved methods of cutting, polishing, and finishing, are displayed. The most prominent and attractive feature is the glass-blowing department, where the waxy molten masses of the material are drawn from the white-hot furnaces by boys armed with long iron rods, and turned over to the skilled workman, who blows it into shape. In the glass-cutting department forty men are continu-



International Dress and Beauty Show.

ously engaged in cutting upon this fragile ware the most delicate and intricate patterns. Still another department is that where facile artisans are employed in painting upon glass, which is afterward transferred to kilns and fired, to fix the designs indelibly. Glass spinning and weaving is likewise exhibited. The wheels used for spinning are six feet in diameter, and draw out threads of glass almost as thin as gossamer, which are then woven into beautiful fabrics for dresses, napkins, lamp-shades, bonnets, etc. Goods of the highest American standard and of every grade and kind are manufactured here. This building accommodates 5,000 visitors at a time, and there is no charge for admission to any part of it.

The artists of this company blow in glass, before the visitor, the bust of personified Chicago, familiarly known as "the I WILL girl," from the improved pattern of the same, and also make a placque from a similar face. The glass used is made from peculiar materials imported from Scotland, and looks like silver, thus making a beautiful and highly attractive souvenir of the Exposition, resembling the cut at page 17 of this guide.

The **Electric Scenic Theater** (F 12) is erected on the north side of the walk, just east of the Libbey Glass Co.'s pavilion and directly opposite the New England Log Cabin, on the Midway Plaisance. It consists of a display of scenery shown by the latest electric methods of scenic effects by electricity. The scenery was executed in Germany, and is considered a triumph of art. The seating capacity of this pavilion is about 350, and a charge of 25 cents is made for each person.

Muckross Abbey as Reproduced at the Irish Industrial Village.

Across the central walk from this theater is the **Log Cabin** (G 12). In this cabin, erected on the Midway Plaisance just east of the Venice-Murano Glass Co., is shown New England life of one hundred years ago. This cabin is furnished in old-time style, and the inmates are attired in the costumes of that day. Back of the cabin is the dining-hall, where old-fashioned dinners, consisting of pork and beans, pumpkin pie, etc., are served at the rate of 50 cents per meal.

Crossing to the north side of the walk and making his way toward the east, the tourist encounters an exhibit that is somewhat of a novelty. He has probably attended bench shows, horse shows, and baby shows, and now has a chance to attend a woman show, for such is really the exhibit of the **International Dress and Costume Company** (F 13). The forty-five or more beauties who display their charms of form and face, and their striking national costumes, at this point, are of many different countries, and were selected from France, England, Austria, Japan, etc., by the managers.

East of the Beauty Show is the **Philadelphia Model Workingman's Home** (F 14). The ground-plan of this model structure covers a space 16 x 43 feet, and the exterior is plain and unpretentious; the front composed of Bedford rock and pressed brick. On the first floor are a parlor, 18 feet 7 inches by 9 feet 1 inch; a dining-room, 10 feet 1 inch by 12 feet 2 inches; and a kitchen, 9 feet 6 inches by 7 feet 4 inches. The hallway is 5 feet wide, and a narrow staircase leads to the second story, which has a front bedroom, 14 feet 3 inches by 11 feet 10 inches, with walnut mantel and corniced ceiling. A second bedroom is 11 feet 1 inch by 9 feet 1 inch; and next is a bathroom, 6 feet by 6 feet 3½ inches. A back sitting-room has an overhanging bay-window 4 feet deep. There is a basement the full length of the house. The cost is $2,500.

At the end of the Plaisance, on this side of the walk, is the booth of the **Diamond Match Company** (F 14), which here displays its wares, the materials from which they are made, and the processes by which the raw material is converted into the finished product. Across the walk, on the south side of the Plaisance, opposite the Beauty Show, is the **Adams Express Company's Office** (G 13), with facilities for transacting their usual business.

East of this office, on the same side of the Plaisance, is the **Irish Industries Exhibit** (G 14), in charge of Lady Aberdeen.

Countess of Aberdeen.

The Irish Industrial Village (G 14), the exhibit of the Irish Industries Association, is located on the right-hand or south side of Midway Plaisance, at its eastern end, occupying the southeast portion of that part of the grounds. This exhibit is under the presidency of the Countess of Aberdeen, the wife of the Earl of Aberdeen, formerly Viceroy of Ireland, and newly appointed Governor-General of Canada. While in Ireland, Lady Aberdeen founded the Irish Industries Association, the members and supporters of which society include the most prominent persons in Ireland of all classes, creeds, and political opinions, and which has for its object the development and organization of cottage or home industries throughout Ireland, thus providing for the peasantry a permanent means of subsistence other than that of agriculture alone. Bad seasons and unfruitful land often reduce the people to the verge of starvation; but when another way of earning money is open to them, such as the making of underclothing, lace, embroidery, knitting, hand-loom weaving, and the like, their prospects are greatly bettered. The Irish Industries Association has already been able to do much in making the work of the Irish poor known in Great Britain, and in finding a market for it, and they now seek, through this Irish village at the World's Fair, to demonstrate the expertness

Donaghmore Cross, Newry.

of the workers, and to find a market for their goods on this side of the Atlantic; also to get together capital wherewith further to improve and develop these industries.

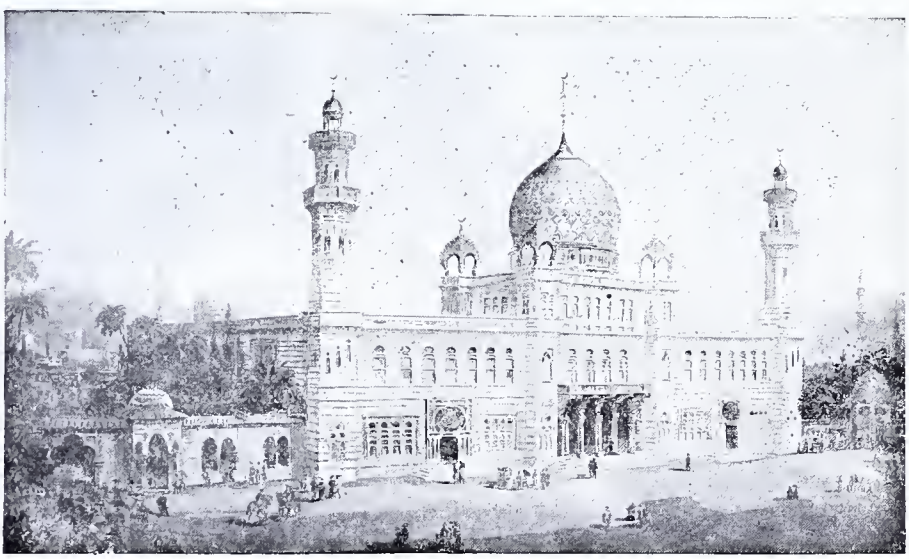
The gateway of the village on the Plaisance is modeled after the entrance to King Cormac's chapel, Rock of Cashel, and is of itself enough to arouse the pride of the patriotic Irishman. Just beyond the entrance is a replica of the cloister from Muckross Abbey, exact in every detail, as a reproduction, save the giant yew which occupies the center of the original. The visitor passes from the cloisters through a succession of cottages, in each of which a home industry is exhibited in course of production; such as the methods of making the different kinds of lace produced in different parts of Ireland, embroidery, hand-loom weaving,

spinning, knitting, a model dairy—in which dairy-maids of the Munster Dairy School show both old and new ways of making the best of butter. Bog-oak and wood carving are also represented, and a most beautiful selection of oak and Galway marble goods are exhibited for sale under the care of Miss Goggin of Dublin. Then, too, there is another cottage devoted to a show of jewelry in characteristic design. The special designs are replicas of the Tara brooch, the Fingal pin, initials from the Book of Kells, the old Celtic traceries—all being made by Irish workmen in the village.

Besides these attractions the patriotic Irishman may once more stand on true Irish turf, and carry away a piece of it or a native blackthorn as a memento. A beautiful specimen of an old Irish cross, made at Messrs. Colles' Marble Works, at Kilkenny, stands in the village square. A village concert hall, a museum, a village store, and a public house are also prominent features, clustering around the historic Castle of Blarney, from the top of which it is true to say that "all Ireland may be viewed," and the more adventurous may gain eloquence by kissing the Blarney Stone.

Lady Aberdeen's Cottage at the Irish Industries Village.

ISHBEL ABERDEEN,
President of Irish Industries Association.



Moorish Palace.

OUTSIDE ATTRACTIONS.

Naturally many kinds of entertainments have been attracted to Chicago to remain during the term of the Exposition. In addition to those mentioned in the earlier part of this book, among others, the following are selected as especially likely to afford instruction or amusement to visitors.

Buffalo Bill's world-renowned Wild West

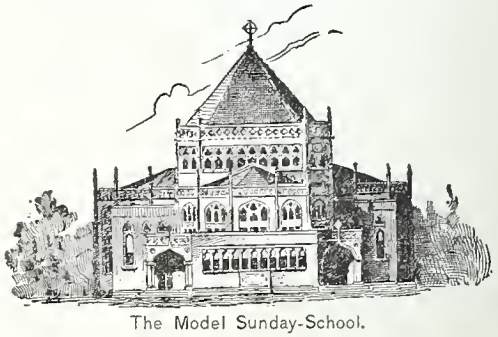
Show occupies fifty acres between Sixty-second and Sixty-third streets, close to the Exposition entrances on those streets. It is an easily accessible location, being reached by cable, electric, elevated, and steam cars. Colonel Cody has outdone himself in his efforts to make the exhibition outshine all its previous brilliant successes. England, Italy, France, Spain, Austria, and many other countries have been visited by him and conquered, but he feels that success is not complete until Chicago is subdued. The covered grand-stand has a seating capacity of 18,000, and the open arena covers seven acres, which is not too large an area when it is remembered that 450 persons take part in the performance. Gauchos from South America, Indians from the Far West, Cossacks from darkest Asia, and Cowboys from Texas combine in friendly rivalry to make a show of unique interest and unending variety. Feats of horsemanship, miraculous skill in the use of fire-arms, battle, murder, and sudden death, civilization and barbarism in kaleidoscopic intermixture, viewed from a comfortable seat, will prove to World's Fair visitors, as they have to princes and peasants in far-off lands, sources of unbounded diversion.

Not far off, between Fifty-seventh and Fifty-ninth streets, stands a building erected for a very different purpose, and known as the Moody and Sankey Home. Here Mr. Moody, aided by other eminent divines, will hold constant services, and strive to win the erring from their ways, and spur on the virtuous to further works of righteousness.

Near by, on Stony Island Boulevard, stands the Model Sunday-school, the plans for which were accepted, after much severe competition, as being the best possible for Sunday-school purposes. Here will be held Sunday-school conferences, and other gatherings of a like character. The building contains a complete exhibit of Sunday-school appliances, and will prove a place of deep interest to all those interested in the religious instruction of the young.

It may be news to many visitors to hear that Chicago has been invaded by a foreign army. Nevertheless, Tommy Atkins is here three hundred strong; cavalry, artillery, and infantry have come, and captured, by their skill and pluck, the hearts of their American cousins. Located at Tattersall's, Sixteenth and Dearborn streets, is the Military Tournament, where may be nightly seen, and on Saturday during the daytime, in that mammoth and luxurious hall, an unsurpassed display of skill in the use of arms, feats of daring horsemanship such as have made English cavalry famous the world over, charges and counter-charges, attacks and repulses, sanguinary battles that are almost too terribly realistic, keen combats between bayonet and sword, sword and lance, wrestling on horseback, tent-pegging, and charming musical rides, where the perfectly trained horses rival their riders in knowledge of the intricate movements, and in the pride they take in performing the complicated evolutions with unerring accuracy.

The brigade consists of detachments from the First Life Guards, Grenadier Guards, Royal Horse Artillery, Fifth Royal Irish Lancers, Eleventh Hussars, the Black Watch, and Connaught Rangers—all regiments with records which have made them the theme of poets' songs. They do not forget their glorious past, and under the able command of Gen. Digby Willoughby, an officer of long and gallant service, are



The Model Sunday-School.

daily adding fresh, albeit peaceful, numbers to their long list of warlike conquests.

Other attractions of nearly or as great interest as these exist in great numbers. For instance, between Sixty and Sixty-first streets, the Serpentine & Cavern Railway and Paine's Fireworks will afford abundant amusement; and near by, at Washington Park, the lover of sport can have the satisfaction of seeing the great American Derby run for a prize of $60,000, on June 24th, and on the following thirty days be entertained by daily races, for sums that will attract the best horses.

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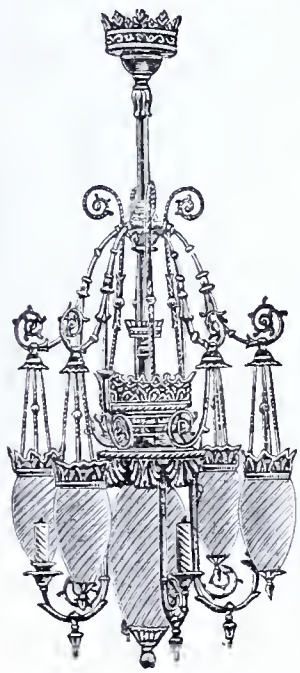

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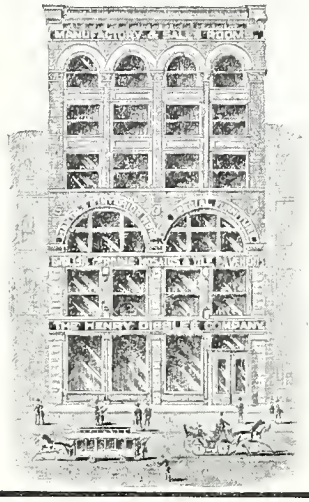

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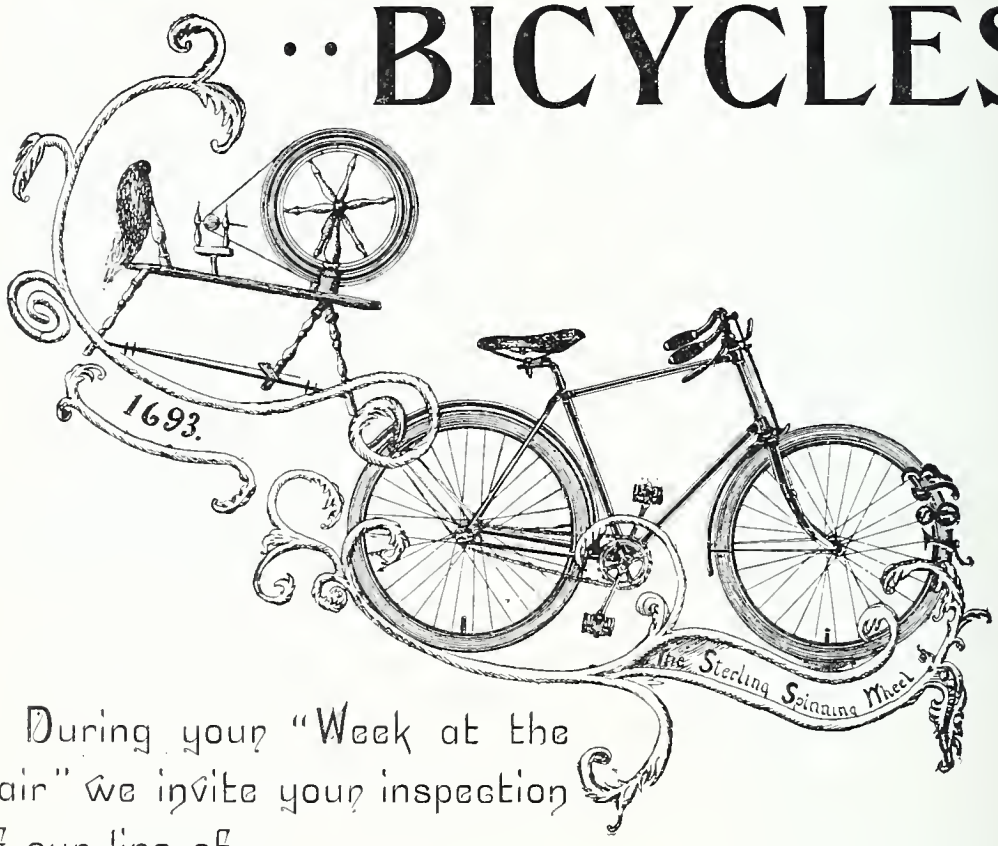

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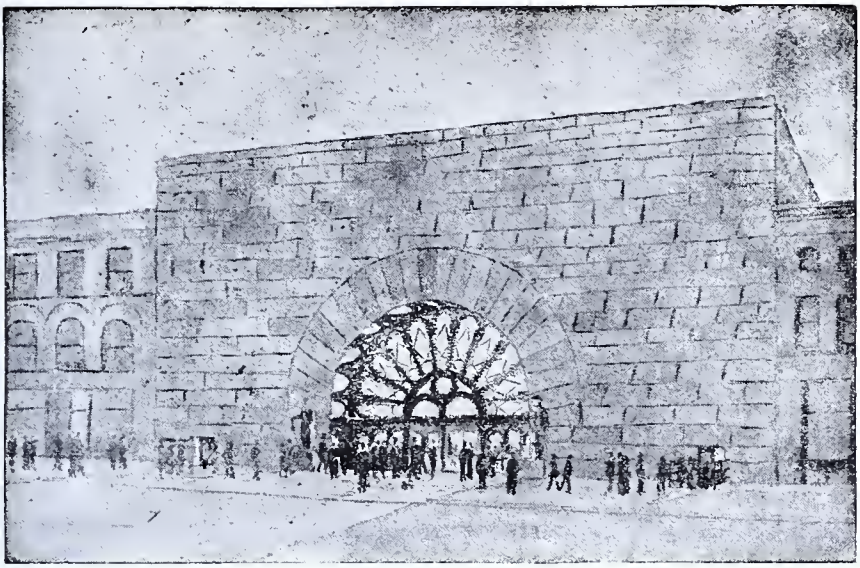

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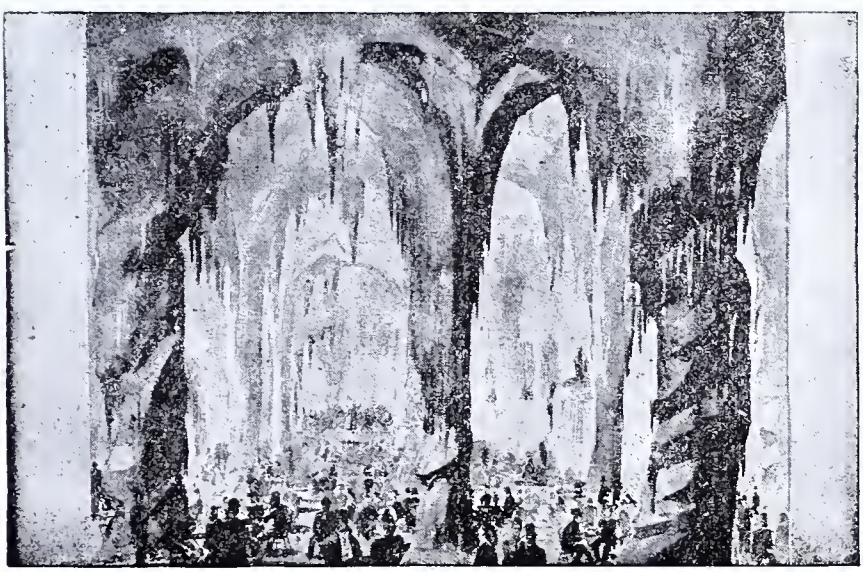

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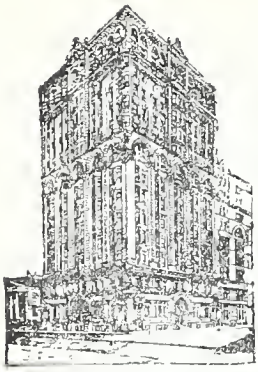

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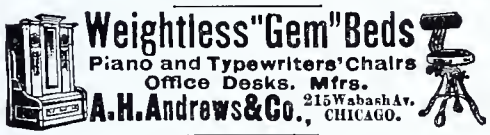

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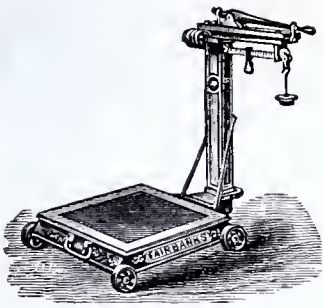

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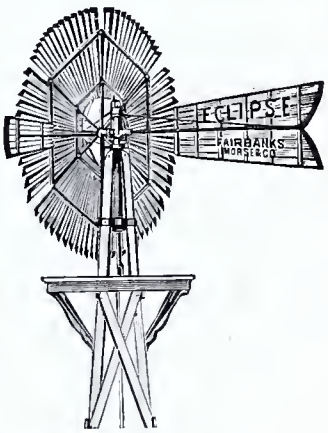

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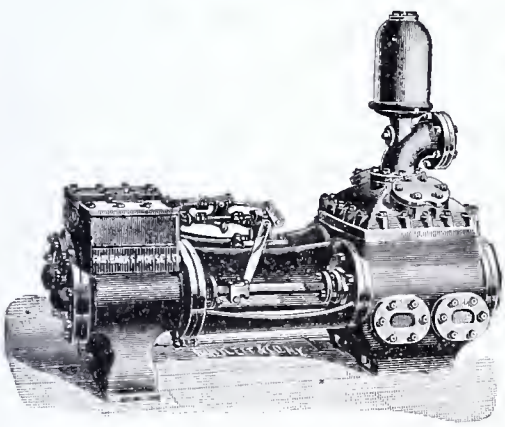

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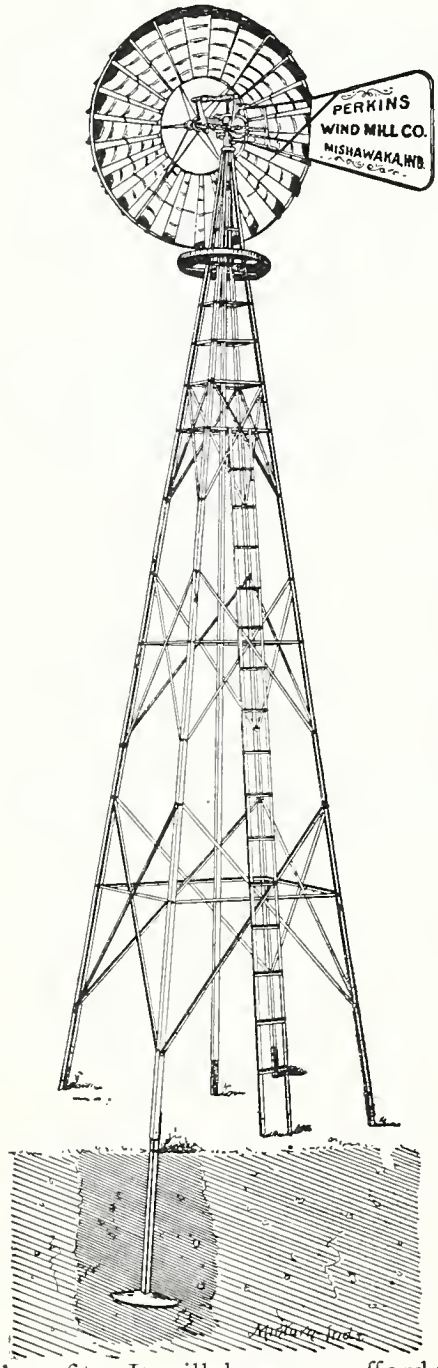

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We do not have an exhibit at the World's Fair as our factory is running to its utmost capacity, and we would rather use in making improvements what we would otherwise use at the Fair, thus giving our customers the benefit. It will, however, afford us great pleasure to show all World's Fair visitors in our community through our factory.

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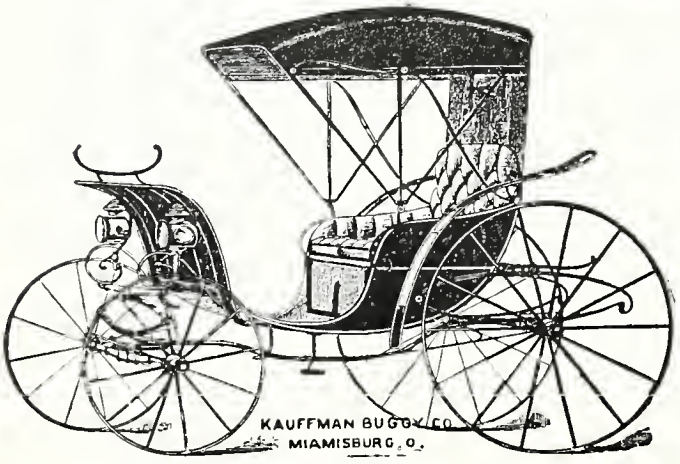

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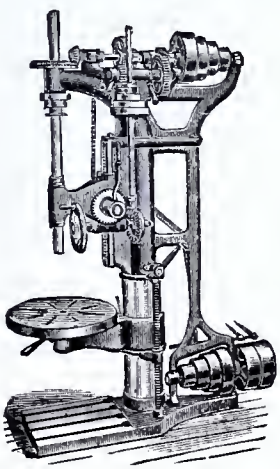

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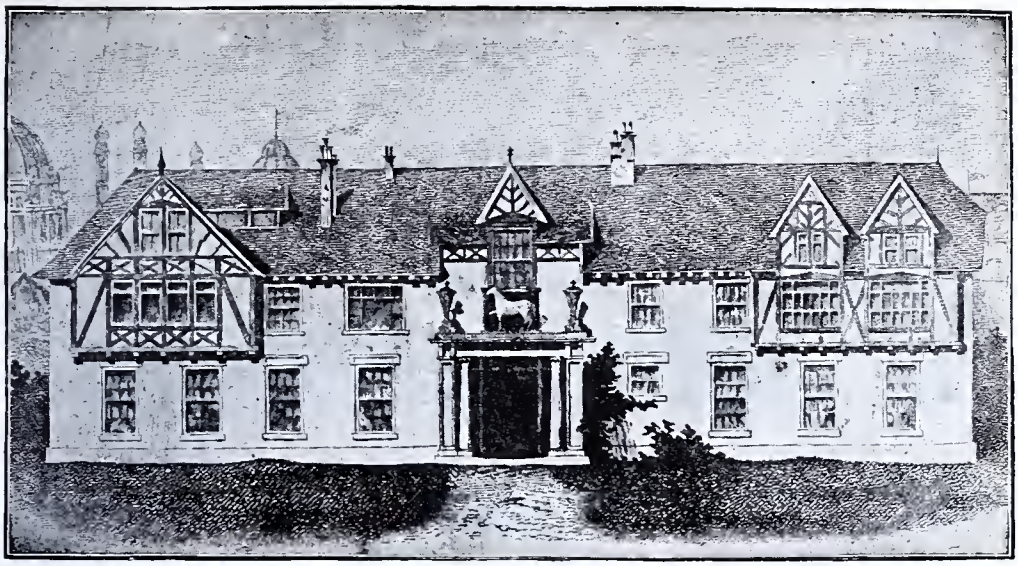

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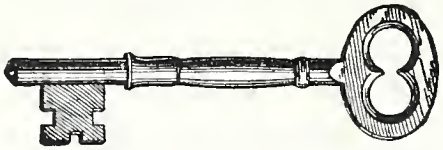

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